

# heartattack

25¢

number 16

hardware for the hardware





# HeartattaCk

Issue #16, November 1997

**PRESS RUN:** Issue #16: 10,000 copies

**DEADLINES:** *HeartattaCk* is a quarterly magazine. Believe it or not I am going to try to keep a tight schedule next year. These will be the deadlines. Anything received after these dates will be held until the next issue. Please try to adhere to these deadlines.

January 1st • April 1st • July 1st • October 1st

**ADVERTISING RATES:** Advertising is available on a first come first serve basis, and please only one ad per person. All ads need to be in by the deadlines. If we can't review your records we're not going to run your ads, and we do reserve the right to reject any ad for any reason. If you don't like it then start your own fucking 'zine. Make all checks or money orders out to Ebullition.

1/6 page	(2 1/2" x 5")	\$35
1/3 page regular	(5" x 5")	\$75
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1/2 page	(7 1/2" x 5")	\$200

**SUBSCRIPTIONS:** HaC is basically free, but if you want an issue sent to you then send \$1 in the United States, or \$2 anywhere else in the universe and we'll send you out an issue. If you want to send in money for future issues then go ahead. We will keep sending them until your money runs out. Back issues are available at this rate as well. Please specify if you want a subscription or distribution! What's still available:

- #3 interview with Ron Campbell
- #4 interview with Avail
- #5 the Acme interview
- #6 weird issue with Kingdom Scum
- #1-#2 and #7-#14 are sold out
- #15 has 1996 Poll Results

**DISTRIBUTION:** HaC costs 5¢ + postage, so if you are interested in getting copies for distribution then just send \$5 or more and we will send you as many copies as we possibly can. This money is only for postage, packing materials, plus 5¢ per issue. You can then sell them for 25¢ each or give them away, but please don't charge more than 25¢. Be warned \$5 or \$10 will get you a lot of 'zines! In the States \$5 gets you about 30 copies and outside of the US it will get you about 20 copies. Please specify if you want a subscription or distribution!

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**FIGURE HEAD:** Kent McClard

**PUPPET MASTER:** Leslie Kahan

**THE ANGRY YOUNG WOMAN:** Lisa Oglesby

**CREW:** A whole bunch of people. Their names are listed all through the 'zine... I'm too tired to make a list for you...

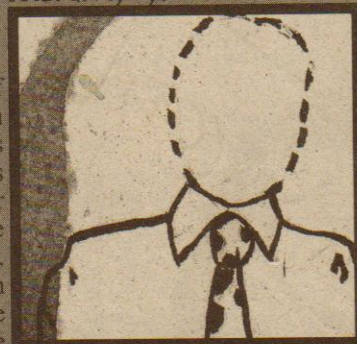
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**CONTRIBUTIONS:** We need articles, interviews, letters, and just about anything you can think of. Most of the things in HaC were just sent in by random people. You can do the same. If we like it then we'll print it. If you want your shit back, throw in a few stamps.

**CLASSIFIEDS:** Classifieds are \$3 each with a maximum length of 40 words. No Exceptions to the 40 word limit. Cash only. Please, no more than 40 words per classified! I mean it.

**PRINTING:** HaC is printed with soya inks on recycled paper. Recycle the damn thing when you're done.

Cover Art by Ryan Green



Please note: *HeartattaCk* will be coming out on a more steady basis next year. But this means that the deadlines are for real. Right now there is a big problem with people sending thier ads weeks and weeks after the deadlines. I am going to be much stricter with the deadlines. Please adhere to these deadlines. Seriously, if you would like to see HaC come out more regularly then do your part and get your stuff in before the deadline... These deadlines are for reviews, ads, articles, columns... please try!



I'm standing on the floor with several hundred people watching Code 13 play. They are good. I am having a good time. I hear this woman yelling from the back corner. The band stops playing, and I can hear her yelling. She is calling Felix a rapist (later I will discover that her name is Hillary, and that the woman that she says was raped by Felix is named Alex). I'm still not thinking at this point. I'm just watching. Felix addresses her and asks what she is talking about. They exchange words, and then Felix says he doesn't know what she is talking about. He is shaking and it is obvious that he is heavily affected by this situation. They play through three or four more songs and their set ends. The woman goes up on stage to talk to Felix. They talk for an hour maybe. I'm just watching. I'm like everyone else in this situation. I have no idea who this woman is, and I don't know the woman she is talking about, and I don't know Felix either. I've talked to him on the phone twice maybe, and I've written him a few words now and then, but I certainly don't know him. So I wonder a lot about what all these people are thinking. I wonder what she is trying to do, and I wonder about what is going through Felix's head. It is a crazy situation. I don't make any judgment, I just observe. But I am not left to observe. Damn.

A few hours later Felix comes to me. He wants to talk to me. I start to sweat. I'm thinking, "Oh, shit, why me?" He tells me about the situation, and about this woman from his past. He says he didn't rape her. He says he can't figure out what is going on. He turns to me for advice. I am at a loss for words. Here is this punk guy with tattoos and motorcycle boots asking me for advice. I don't know what to say. I just want to stay clear of this... I mean this is his life, and her life. It isn't my life. I don't know these people and I can already feel myself being sucked into a situation where I don't belong, where I don't want to go.

So we talk. He is way more human than I expected him to be. He is obviously concerned with this situation, and he seems honest in his claim that he didn't rape this woman, and it is obvious that he has been caught off guard by the entire situation. But that doesn't mean that he didn't rape her. He could have done it. I know that. But at the time he seems too human to have done some ugly assault against some other human. I listen to him, what else can I do really. He could be trying to play me; trying to make me feel for him. He wants my support, so he tells me about his life.

Shortly after Code 13 finished playing a fellow named Brian got up on stage and started to talk about his own experiences with rape. After he finished he too talks to Felix along with Hillary. He tells the audience (that is what we are after all) that Felix can't use his position in *Heartatack* to defend himself because that gives him all the power. He tells this to Felix. Felix relays all of this to me and says he doesn't know what to do because he feels that people will get upset if he writes about all of this in *Heartatack*. I tell him that this is his deal. I don't intend to turn this into another HaC topic. This is his life, and Hillary's life, and Alex's life. It isn't something that I feel should be dealt with in HaC.

The next day Hillary and Felix are both gone from the festival, but what they have started isn't over yet. The singer of Boy Sets Fire (who incidentally was not present when this all began) begins to spout off from stage about this incident. He says that the community needs to deal with this, and that the audience (we are still just an audience watching other people's lives) should be ashamed for not doing anything about this. I am shocked. What should the audience do? Should each of the 1,000 or so people at the show go and talk to Felix and Hillary personally? Or does he mean that the audience ought to beat the shit out of Felix and boo Code 13 off stage? Hmm... Anyway, he continues to yell about something he knows nothing about. I lose my temper and run down near the stage to yell at him. I mean how the fuck can the "community" deal with this when the people concerned aren't even here. This guy is an idiot. He wants to have a discussion about an event that he knows nothing about and he wants to do "something" about it based on some information that he has heard from a third party. And he wants all of this to be done while the parties concerned are somewhere else. Great, the "community" will deal with it all right.

But this is all mindless. I mean there are hundreds and hundreds of people here. Soon they start to have a "discussion" which entails everyone saying some random unconnected idea that has nothing to do with these people's lives. It gets dirty. And soon it is just a bunch of people arguing and screaming at each other. I can't hear a damn word that anyone says because everyone everywhere is talking.

Finally it turns into a struggle between those that want the festival to stop so that a "discussion" can take place, and those that want to see the rest of the bands play. In the end some bands don't play and some do. A lot of people are mad. I watch it all with awe. Some of the things I hear scare the hell out of me. Religious overtones are cropping up and I am amazed. I guess I forget how different we all are. In this room there are some people talking about sexuality as the root problem that causes rape, and at the same time there are people talking about liberating sex from the conservative and repressive religious chains that our society continues to utilize. And to top it all off, there are a bunch of people trying to get a huge game of spin the bottle together (yeah, the game where you spin the bottle and whoever it points at gets to kiss you). Hell, I am even asked to be in the game because I am a "scenester that lots of people want to kiss." I'm sick to my stomach.

Finally, on Monday before flying home this woman named Sheri comes to me and asks to talk to me. I sit down. There is a crowd of people sitting around watching and listening. I am terrified. Who the fuck am I? What have I become? So Sheri wants to know if I am going to do an investigation. An INVESTIGATION. I almost throw up. She tells me about her own experiences, and I try to explain to her my position. I am walking a thin line. I can see the abyss on both sides. I understand that she has some anger and some pain, and I understand that she has been hurt. I have to navigate around that. But at the same time I have to follow my own sense of right and wrong. My own sense. Nothing is really resolved. I agree to try to cover this event in HaC, but I am not sure what that means. Ultimately, I think Sheri wants me to pass some sort of judgment upon Felix. She wants to give me some power to declare the verdict. This is not what I want. But I listen to her, what else can I do really. She wants me to do something, and in order to make that happen she tries to make me feel for her by telling me about her life. Our conversation comes to a close, and a few hours later I fly home (you can read Sheri's column to get her version of our conversation).

When I get home I get a few messages from Hillary. She gives me the phone number of Alex. She wants me to call Alex to talk to her about what happened. That phone number is still on my note pad by the phone. I never called it. Every time I looked at it I got this pit in my stomach. I am not capable of doing this investigation. I don't want to be the investigator. I don't want to get involved with these people's lives at this intimate level. I am not their friend or even their acquaintance. I am just a guy that does a punk rock magazine. Nothing more.

I can't tell any of you what to do or what to think. We tried to deal with this issue in HaC once before and it turned into a fight. It is a difficult issue. People get angry. There are a lot of emotions involved. Rape is a horrible aspect of our society and of our

punk society. It exists within this scene. That is the sad truth. I know many women that have confided in me about their experiences with rape. Two women I know were gang raped, and several others were molested or raped or abused. I am not trying to deny that rape exists. I know that it does. Felix may well have raped this woman. I don't know. It is entirely possible. I am not trying to defend him.

But I am not going to be the judge and jury, and I'm not going to condemn him. I just can't do that. And I don't intend HaC to become a tool in the investigation. These are people's lives. I asked Hillary to write a column about what she intended to do by shouting at Felix during Code 13's set. I was interested to hear what she expected from the audience. She didn't send anything in to us. I haven't talked to Felix since the festival. He didn't write a column I guess. At least he never sent one in. I am not kicking him off the list of columnists. If he wants to write a column about this issue or about anything else it will get printed. If you don't like it then don't read it. I'm not going to be the judge and jury.

I never called Alex because I don't want to get involved. Every day there is a rape in my town. Every day there is a rape in your town. Every day there are murders and beatings. We live in a brutal world. I don't get involved because I am trying to live my own life, and because I am not involved with these people on a level that allows me to intrude into their lives. I am not a rape crisis counselor or a therapist. I am not an attorney or a corrections officer. I am just a man. I have no experience dealing with these situations and I have no way to punish those that you might feel deserve punishment. If I wanted to be a cop then I would be a cop. This isn't going to turn into the hardcore equivalent of the O.J. Simpson trial.

If someone in my circle of friends is accused of rape or is raped then I will deal with that as best I can. I won't deal with it in the pages of HaC, but I will deal with it in my private life. I don't think HaC is the place to deal with these issues. The people that know Felix and that are friends with him will have to be the ones to deal with this. And Felix will have to deal with this. This has become a public event. Two days after I got home I started hearing from random people about Felix "the rapist." He is dealing with it. Maybe not the way Hillary wants, but he is dealing with it.

I don't know what to tell you. I am just like you. I am just a guy that went to a music festival. I don't have any special knowledge or any special skills. I just deal with things as best I can. I do what I think is right. There are many columns written in this issue dealing with this topic, and specifically with what happened in Columbus, but remember that none of the words written are by the people involved. Every word written is by an observer with no basis to judge these people. Leslie and I are trying to deal with this as best we can. We aren't avoiding the issue, and we certainly aren't shirking our responsibility to deal with the issues. But we aren't trying to tell you what to do or what to think. You have to decide that for yourself. If you decide that Felix is a rapist then that is your deal, but I don't want anyone to say that Felix is a rapist because *Heartatack* said so. That was the problem with the whole thing concerning the Chris/Dana incident from a few issues ago. I want to deal with these issues, but I don't want anyone to say, "Oh yeah, Chris Bonner, that guy is a rapist, that's what HaC said." If you decide that these people are guilty then that is your business but don't blame me or HaC or anyone else here for your decision.

And don't blame us for the events that took place either. I don't know what happened ten or eleven years ago between Felix and Alex. But I do know it wasn't my fault. I didn't have anything to do with it. If you want to do an investigation then talk to these people, but don't ask me to do your dirty work for you. If you are so concerned then maybe you ought to take a good look at what goes on every day in your own neighborhoods. It is a big world with a lot of violence and a lot of hate. If you want to lift a finger to stop it or if you want to start pointing fingers at those that you think are the cause of these problems then perhaps you should start in your own circle; where you know the people and have some contact with their lives.

It is too bad that the names of all of these people had to come out. I think everything would have been very different if Dana had sent in her original letter without a name for Chris. The same would be said with what is printed in these pages. These people are not part of your life. I am not part of your life. You need to take what is written here and remove it from the people. This isn't about Dana, Chris, Hillary, Felix, Alex, Leslie, or me or any of the others that wrote columns about this. What this is about is that rape exists within the punk world. It is about the fact that we as people can't communicate. It is about the fact that we as humans hurt each other and it is about the fact that a lot of people in our community have been hurt and are being hurt. Take that knowledge and apply it to your own lives. Look at what is going on with you and with your friends. You have no power over Felix or Alex, and you can never really understand what has happened in their lives. Don't get consumed with this conflict between them. That isn't what is important.

That is all I have to say for now. I hope that HaC can be utilized as a tool to discuss the issues that are important to our lives, but at the same time I don't want HaC to be a tool to sort out the conflicts in specific individuals' lives. I wish that there was some way to avoid naming names, but it is too late for that. Maybe in the future we will be able to get around it, but I can't see a way to do that in this situation.

I apologize to anyone that thinks that I have avoided the issue, or that I haven't taken responsibility, or to anyone that thinks I should have done a more thorough investigation. But think about this. If Lisa came to your town and during a show she said that I had raped Leslie. What would you do? And if she gave you Leslie's phone number and asked you to do an investigation. What would you do? You don't know me. You don't know Leslie or Lisa. If I have to do an investigation then we all have to do an investigation. There is nothing you can do to understand our lives. To understand me, You have no way to know what has happened, and no way to change me or to console Leslie. We are not part of your lives. We are just names; no more real than some characters you see in a movie.

So what I ask is that everyone try to get beyond this concern with who did what and what should be done. When you watch a movie you have no way to change the events or to interact with the actors and actresses. You are only part of the audience here. You are a spectator. You can't participate in these people's lives. So instead of trying to make sense of what these other people are doing take what you see happening and apply it to your life. Try to learn. Listen to what people are saying. Try to understand. Be aware of what is going on in your life. I think this is especially true for us men. We really need to be aware of what is going on. We need to learn how to communicate with people. Women are not objects but people. They get hurt by us. Each of us needs to make sure that we aren't causing more pain. Some of us are the rapists. Some of us are the molesters. Think about that. Think about that next time you get involved in a sexual situation. If you want to do something about rape then start by doing something about the way you behave. I think that is a lot more healthy.

— Kent McClard



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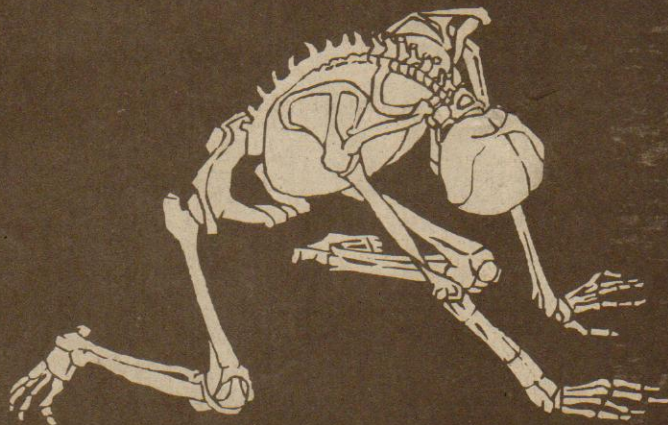
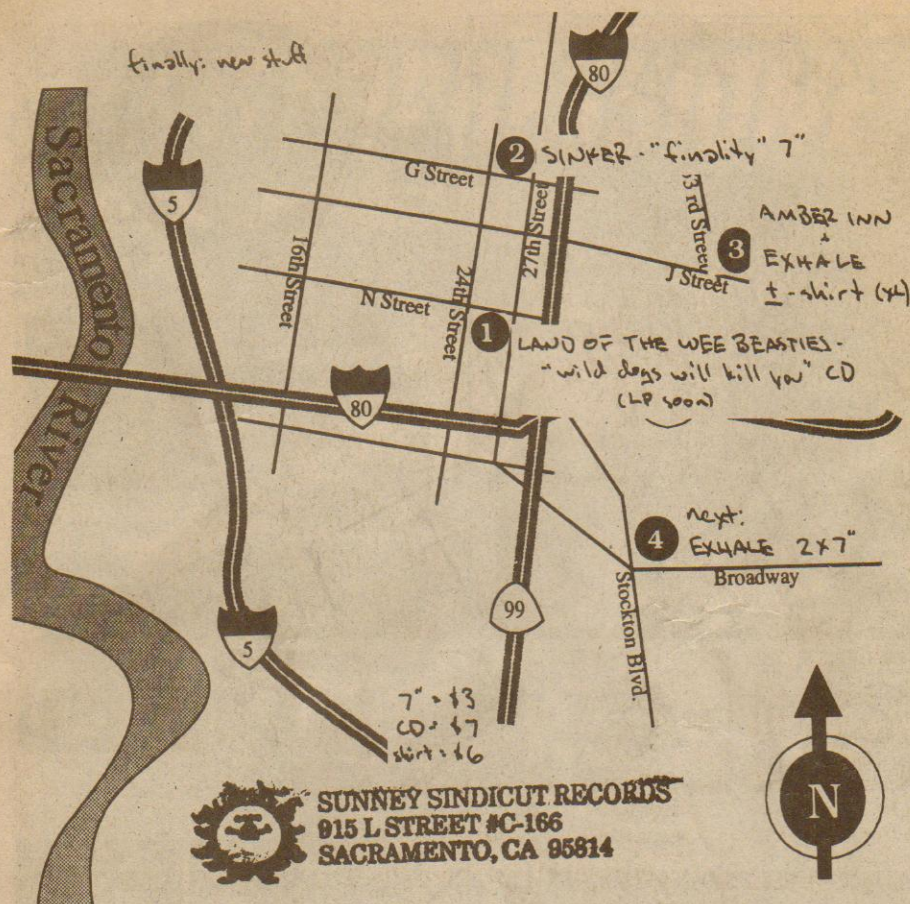


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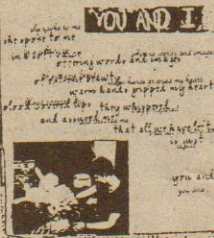
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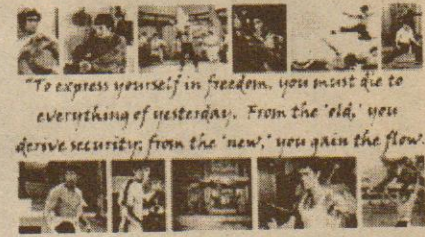


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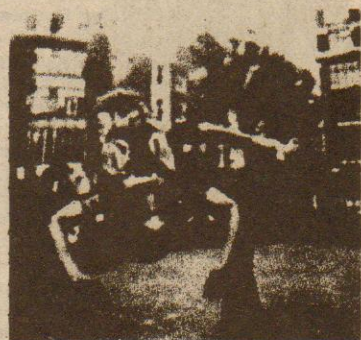
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# More Than Music...

The following columns have been written in response to the events that took place this year at the Columbus Fest. Some directly focus on what happened at the fest, others take the happenings there and expand upon them in different directions, and some were written by people who know nothing about the fest. I feel that it's important that everyone have an idea of where the initial motivation for this comes from.

I'm sure that everyone who was in Columbus has their own interpretation of what happened, so keep that in mind, but here is basically what went on... On Saturday a band was playing and a woman started yelling between songs about rape, and at one point the band stopped playing to figure out what was going on. The woman told the singer of the band that he had raped a close friend of hers, and after a short confused conversation the band continued to play. After they finished playing the woman went to the back of the stage and spoke to the singer of the band for a while. The next day when another band was setting up to play one of the members started talking about what had happened at the show the previous day. He talked (among other things) about how disgusted he was that nobody did anything to find out what was going on. People just let the band keep playing. Gradually other people began talking, and the fest basically turned into a big discussion for the next few hours. Lots of people had a lot of stuff to say, and for those few hours they had a forum to say it in. For assorted reasons the discussion shrunk and moved outside, and a few more bands played. There was a lot of tension and confrontation between those who wanted to see the discussion continue and those who wanted to see the rest of the scheduled bands. The day that the discussion happened the people most directly involved (Hillary, the woman who made the initial accusation; and Felix, who the accusation was made toward) were not there. There was a lot more going on that I'm not going to go into... much of it is touched on in the following columns.

I've been trying to decide how I feel about naming the names of all the people involved. It's a strange situation. On one hand I think that people don't need to know. This is their situation for them to deal with in a way that will work for them. I have already seen people say all sorts of stuff when in reality they have little or no actual information about this situation. How many people have actually talked to the survivor to find out what she wants to happen? What I want to see happening is a critical dialogue about rape and abuse and healing and power dynamics and so much more, and to have that discussion naming the names of the people involved in this particular situation is totally irrelevant. I don't want people to think that they can look at this and say "hey, this guy's a rapist, we kick him out of hardcore or we make him see what he did and then suddenly the problem is solved." It's not that easy. The problems and the solutions go so much deeper than dealing with this one individual. We all need to look at ourselves, our friends, and the people around us. But on the other hand I don't want people to sit and read the columns, ignore their importance, and spend energy trying to figure out who the people are that everyone is talking about.

Please remember that—unless you are one of a very few people—you don't have all the information about this. You haven't talked to the people involved, and most of the information you have received has probably been second- or third-hand.

Because Felix is involved people immediately wanted to know what Kent was going to do about Felix's column in *HeartattaCk*. Was he going to kick him off? Was he going to conduct an "investigation?" How was he going to deal with it? Nobody here has the answers; the ten-point plans to solve all the problems don't exist. We've spent a good number of hours talking about this, but that doesn't mean that any solution was reached. Because so many people wanted to know what we were going to do, I decided that I wanted to get out of other people what they

8 columns

thought should happen. So I wrote to

20 folks (and talked to some others as well) who came to mind when thinking about all of this; a mixture of people who were directly involved, people who were at the fest, people who knew nothing of the fest, and people who have in the past had a lot of say about rape and abuse in punk and hardcore and in society in general. I gave people the option to write whatever they wanted about all of this... no restrictions, no guidelines, no limitations. Unfortunately not too many people chose to take advantage of the offer of column space in *HeartattaCk*. It's funny that people can so easily say "fix this, solve that, decide this, tell me the answer to that..." but when you turn it around and ask them to fix something, solve something, decide something, or fucking say anything at all, then suddenly it's not so simple and the answers don't just fly out of nowhere and land right in front of them. For as much as people complain that those people with columns in HaC or MRR or *Profane Existence* or PP have some sort of power over the scene that others can't get, very few actually venture to write something down and send it in. I'm sure that everyone has got busy lives and plenty going on without adding writing a column to an already overflowing list of things to do, but what I'm saying is that *HeartattaCk* exists as a forum for people's opinions. If you think that a particular viewpoint is missing from these pages, then it's up to you to pick up a pen and paper and write your ideas down. *HeartattaCk* shouldn't be about what a few chosen people think. In general nobody goes out and recruits people to write stuff, and to be quite honest I don't think that anyone at HaC should have to. For it to be valuable in hardcore people need to feel that they can contribute to it and take an active part in the dialogue that is going on (or perhaps create a new dialogue altogether). Everyone needs to feel that they can take a little initiative and instead of complaining, do something.

I'm still interested in getting people's perspectives on rape and abuse in punk/hardcore. How can hardcore consider itself a community when the solution to so many problems seems to be kicking people out to avoid having to deal with the actual problems? How can a space be created that can be both supportive to the survivor and useful in getting across to the abuser what they have done and the impact that it has? How can a useful dialogue be continued that makes people see the impact of abuse before it happens so that nobody has to live through the pain?

Please consider this an open invitation to you (yes, you) to contribute your thoughts and ideas to the next issue. Nothing will ever come out of this unless people take the time to think and talk and write and communicate.

Thanks to everyone who took the time to contribute this time around.

—Jeslie

## Theo Witsell

Let's talk about sex. Whoa! I know, I know... pretty controversial topic for a bunch of politically correct hardcore kids... But seeing as how we're all sexual animals we should probably deal with it sooner or later. And considering the way our society has fucked up "normal sexual relations" for so many of us, I'd say now is a pretty good time to start the dialogue. The truth is that most hardcore kids never really talk about sex. It's a pretty touchy subject... not very safe... and it might piss somebody off. Of the 620 people who responded to the 1996 *HeartattaCk* Reader's Poll, 14% said that they didn't like sex. That's more than 1 in 7 people. Kinda high for my liking, though I have no idea what the circumstances of these people's dislike for sex are. Some may be abuse or rape survivors. Some may have just had less-than-earth-shattering sexual encounters. Some may feel guilty because of a childhood riddled with Catholicism or hardline. Hell, some people just may not like sex.

At any rate, assuming the people who responded to the poll represent an accurate cross section of the people reading this, at least 86% of you like sex in some form or another. Me too. Lately though, in the punk/hardcore scene, I've felt a general sex-phobia that both puzzles and disturbs me. I have all sorts of ideas about where this comes from but I'm not a sociologist or a sex therapist... just a horny kid like many of you so I'll leave that alone. The point is that this creepy sex taboo lurks around whether we talk about it or not. I feel its effects all the time. All the talk in the scene seems to be about sexual assault and rape... never about positive sexual relationships and loving and respectful encounters that provide everyone involved with a pleasurable experience. After a while I think people begin to think that's all there is and that there is no alternative. Pretty grim...

I just got back from the More Than Music Festival in Columbus, Ohio. I'm sure you'll be able to read elsewhere in this issue about the "incident" that caused so much controversy at that fest, so I won't go into it here. I will say that I'm glad it happened. Rape and sexual assault are important issues that affect all of us. The fact that this is brought to everyone's attention is so important and vital to our subculture. It forces us to think about how we can deal with things like rape and coercion without the assistance of cops and courts and a system based on power and authority. It forces us to stop talking and start dealing with things. One thing that I was disgusted and frightened by however, was some of the stifling, repressive conservatism that was displayed in the discussion that followed. I sat and watched as person after person stood up and advocated repression of our sexuality as the solution to rape. At some point during the "discussion" (at times more of a shouting/cursing match) someone stood and said something to the effect of "promiscuity is the root of the rape culture and people need to stop going around having sex with everybody and objectifying them and just stay home and masturbate instead." No shit. This sort of repressive ideology has a platform in our community. That's pretty scary.

Not only is that sort of misdirected guilt-based ideology dangerous to our personal freedom, it creates the sort of repressive environment that breeds rape and other types of violence. Instead of tapping into our sexuality in a nurturing, healthy way, it creates confusion, alienation, and violence. Why do you think so many Catholic priests are convicted of molesting little boys? WE ARE SEXUAL BEINGS. Sex is a part of us as humans. If we repress rather than explore and nurture that element of ourselves it can mutate into some pretty nasty things. I don't necessarily doubt the intentions of the people who advocated repression as an answer, but they are tragically misdirected and their "answer" will only backfire.

During that same fest I co-mediated the "queer discussion" which was attended beyond my wildest expectations. It went past time and even continued the following day. We talked a lot about feeling stifled and repressed... about feeling confined and afraid to express ourselves sexually due to a repressive society. As activists many of us spend our lives fighting for liberation from that sort of repression and one of the most discouraging things we face is our own community spouting off the enemy's propaganda.

In an effort to combat dangerous anti-sex propaganda that is reminiscent of the Christian Coalition, some friends and I came up with the idea to have a workshop/discussion at next year's fest on "creating a sex-positive environment in punk" (or something like that). I'm discouraged that such fucked-up conservative moralism has a platform in our community. We need to create an environment that encourages communication, respect, and exploration of our sexual selves. I realize that a lot of the people in our community are survivors of some sort... abuse survivors, rape survivors, and so on. These people need to be included in this process. If anyone has any ideas on how to conduct a workshop on being sex-positive I'd love to



hear your comments and suggestions. And to anybody who wants to tell other consenting people what to do with their bodies and/or sex lives... take your own advice... Go fuck yourself.

—Theo Witsell/1010 Scott St./Little Rock, AR 72202/CTWITSELL@ualr.edu

### Vique Martin

Women are taught, in this mythical time of "equal rights," that we can do anything and go anywhere and that nothing will hurt us. That we can be as promiscuous as we want, run through the streets at four in the morning, and take the world on single-handedly. Because we are fed the lies that we have equal rights and power and safety and we eat it up because it's nice to believe in fairy tales. And when we are beaten and raped we point the finger and say "it's his fault" and feel guilty, even though we know we shouldn't, because deep down we know we fucked-up. We didn't listen to our mothers, we thought we knew best, and we got hurt. But we know that it isn't our fault that we got hurt, just that we put ourselves in the situation where it happened.

And this isn't meant to be an open issue, this is meant to be a forum for discussing how people who sexually or physically abuse us suck, and that the whole horrible business has no place in punk rock and that we have to drive the abusers out. But whilst this may be the bubble of punk rock, it's also real life, and even if we are safe at a show, we'll still be walking home from it. We still need to take responsibility for the situations we put ourselves in.

Oh, don't tell me that we shouldn't have to, don't tell me that we shouldn't, for I know this. But we accept that we can't leave our house open when we go out (although we shouldn't have to worry about getting robbed) and that we have to make compromises all down the line, and looking after ourselves in terms of safety should not be compromised just because we're punk, and we think we can handle everything and anything.

Patriarchy tells us that if we are raped then it's our fault for walking home late, for being alone with men, for being promiscuous, for wearing certain clothes and for having a vagina in the first place. And of course, it's all crap. But common sense tells us that (whilst it's obvious that we can and will be abused at any time, by anyone, in any place) we can lower the chances considerably with a little forethought.

Example: I was date-raped two days after my sixteenth birthday. I have slept with lots of boys/men since this time (ten years ago) and yet never encountered an abusive situation in the slightest. I never go home with a man, or invite a man home with me, unless I am prepared to sleep with him. This is my decision, and whilst (of course) not one I should have to make, it is one that means I never get into an entanglement with a boy I am kissing where he thinks I want more than I do.

Yes it's fucked-up that I have to make that compromise, but the whole world is fucked-up and compromises keep you safer. It's about taking responsibility. It's about not saying "I thought he was nice and then when we were alone he ignored what I was saying and fucked me anyway" because that won't cut the mustard. Until you'd stake your life that he's not the type of person to do that you shouldn't be alone with him, because you have to take responsibility for your own safety, because the world is full of wankers.

I've heard tales of girls calling boys rapists because they had sex or oral sex when they weren't able to tell them "No," although they didn't actually tell them "No." People are not psychic. Whilst I feel it's really sad that people aren't capable of voicing their objections, and saying how they feel. That they feel so obligated, or scared, or incapable of communicating that they want to stop at a certain point, or stop altogether, the responsibility has to be accepted by that person. No-one is responsible for abuse if the person they are with isn't communicating with them. If they are simply placing all of the responsibility for the sexual encounter on the other's shoulder. For first and foremost, sex is a means of non-verbal communication, and if you are physically willingly taking part in it then

you are communicating something, and it isn't "No."

Oh, yes, I know it's a dangerous area. I know that it's thin ice. And no-one else addresses the topic because they are scared of offending. But responsibility must be taken by the individual. Example: A rape victim I know got herself in a similar situation not a year after the other, and called up her friend to report this new date rape. Said that she had gone home with a man she met in a club, and he has raped her when she had told him she didn't want to have sex, waking up with him inside her, so she pushed him off and went back to sleep, only to have this reoccur a little while later. Now, correct me if I am wrong, and of course I am not saying that she deserved it/asked for it, but shouldn't she have learnt not to put herself in such a vulnerable situation? Shouldn't she know better?

The world is fucked-up and we take risks all the time. Promiscuity and living the punk rock way increases our risks. You play those games and you are more likely to get hurt. If I lived indoors and had a job as a secretary and got married and had kids and became the suburban dream then I would have less chance of sexual abuse. But I refuse. And I also refuse to take too many chances—I don't hitch-hike, I don't go home with strange men I am not prepared to sleep with, I don't go home with strange men at all. I know that I should be able to go where I want and do as I please and all that jazz. But I don't live in fucking La-la land, and I take care. I take responsibility for my sexual activity, my relationships, and my life.

—Vique Martin/PO Box 340/Leeds/LS4 2XU/England/e-mail 101336.555@compuserve.com/Simba #12 available for \$2.00 postpaid world

### Bryan Alft

I was asked to address the issue of rape—a topic raised at the Columbus fest this year—but first I want to address something I feel has been problematic within the h.c. festival format, the way we as a community interrelate, and that is very much connected to the way in which rape was discussed in Columbus.

I have attended very few h.c. festivals, but this year I made the trek to two festivals: Detroit and Columbus. Both these festivals made some kind of allowance for the organization of discussion groups or workshops, the majority of which unfortunately became miserable failures. Here is the scenario as I see most workshops and discussion groups:

Someone takes the initiative to establish an area of discussion and talk about something they think they can provide insight and information about. (This step is to be applauded.) People begin to gather and some degree of group discussion develops. (A step that also has merits.) As more and more people talk, a range of viewpoints are added into the mix and the topic broadens. Some people have viewpoints different from the majority and when these people make a statement the discussion naturally shifts toward a debate on that persons views and away from the original theme of the workshop. As the debate increases, the discussion diverges further from the original topic, peoples emotions begin to grow and statements begin to be made in the heat of the moment. (Somewhere in here problems develop and the workshop quickly becomes ridiculous.) As the tone of the workshop further changes, people increasingly crowd around and begin to throw their random opinions into the mix. Suddenly the discussion is all over the map, people are often upset, voices are raised, and no one really listens to anyone. People are so busy trying to break into the discussion to make what they think will be a great statement that they don't really pay attention to what anyone else has to say. The original discussion topic is usually a distant memory and the whole event is a waste of energy and time. (This final, circus-like state of the discussion continues much longer than you'd imagine—mostly because people are too worked up at this point to calm down and accept that not everyone agrees with them.)

The problem(s) with such group discussions aren't completely clear to me. It could be that the groups are too large. It could also be that people are allowed to just walk by and jump into the discussion without really knowing what the topic was originally or with-

out hearing all the ideas that have contributed to the discussion. I definitely don't think a group should be strictly held to some narrow confines of a topic. But somewhere there needs to be a brake—a mechanism to bring the discussion back to a connection with the original topic and prevent a discussion from becoming irrelevant. Unfortunately, if all these problematic structural elements of a discussion group were somehow solved, I still don't think any discussion based in punk/h.c. would be very productive because attitudes in our "community" are often so ridiculous.

These attitudes I mention (and despise) are hard to describe. I guess arrogance is a good term to describe the mood that made me leave these events feeling a bit ill and a lot disappointed. The scenario of the average workshop listed above was usually just a reoccurring exercise in arrogance. The problem is that most people seem to believe their own position is so absolutely right that they don't even listen to the person next to them—much less really think about that other person's position.

Pulling a good example out of all the crap I witnessed is difficult, but one particular scenario says a lot... Two sides of a debate had developed. One side is larger than the other, but the smaller group is lead by a pretty vocal guy who stands his ground. I don't think either side of whatever this particular debate was about is right or wrong. It doesn't matter. What does matter is that a guy from the larger side of the debate had begun arguing with the vocal guy from the smaller side, when someone else from the larger side interrupted the guy from his side to say something like: 'Oh, don't tell him that, he can't help if he's not in that place yet.' This statement illustrates the attitude I witnessed so often, and I see many problems with it.

First, this comment was blurted out so everyone could hear (not that it would have been better if it had been whispered). The problem with the tone of this statement is that it was delivered like the other side was being referred to as if they were some less evolved, primitive beings. It is obvious that the person making the statement believes themselves superior to people who do not believe what they do.

The other problem with the attitude revealed in the statement is that there is an obvious assumption being made that one side is so absolutely right that the other, less developed side, will eventually see the light and agree with their truly right position. This is the kind of attitude at the heart of many discussion groups and the downfall of almost every discussion group.

If everyone is so sure of their beliefs that they fail to listen to others and consider their views, then there is no personal growth—or any growth for us as a community. If we are so disdainful that we don't listen to others, nothing is learned about others experiences and how those experiences lead to the ideas and beliefs they hold. And, if we all stand about with the attitude that we really know the truth and that people outside our 'enlightened' community are foolish and ignorant, why will any of those 'ignorant' people ever give a damn about us or our ideas. By allowing this kind of attitude to prevail in the way we interrelate to each other, we not only hamstring ourselves in our attempt to be individuals working to grow and learn, but also as a community that so desperately wants to effect change.

The issue of rape at the Columbus fest was unfortunately handled with a lot of the same kind of arrogance. Accusations were publicly made at the fest against someone in a band during their set. I will not be naming names. I will say that I don't believe the accuser did a very good a job of making their initial accusation, and that the accused didn't handle the encounter very well either. (In the interest of full disclosure, let me say right now that I know the accused and consider him a friend.) Many people at the event seemed to think that the accused simply ignored the accuser and went on with the show. Knowing the accused as I do, I don't think this was his intention. I think the shock of such a confrontation in front of hundreds of people, and the confused manner in which the accusation was sporadically yelled, threw him off guard. Unfortunately, his hasty decision to continue the set and leave the matter unresolved aroused suspicion and anger. To be fair, I don't think the person making the accusation had an



easy time being heard in such a venue and this certainly excuses some of her poor delivery.

After the set, the accused did meet with the accuser for quite a while to discuss the situation. It seems that the accuser claims that her friend was raped over ten years ago by the accused. The two parties tried to come to some common understanding of what incident the accusations related to and to understand the viewpoints of each side. I know little else about the incident in question or the interaction between the two parties at the festival. In a lot of ways, the interaction—or lack of interaction—by the rest of festival-goers is more important to my point.

When the initial accusation occurred, very few people did anything to find out what was going on or to promote and continue a dialogue and resolve the issue. Instead, most people either ignored the entire issue and went on with the show or jumped to conclusions about what must have happened ten years ago and stewed in their anger. Unfortunately, twenty-four hours later this anger exploded and effectively shut the show down.

There were so many problems with the way in which this anger was vented and the way in which the ensuing discussion on rape progressed. I feel a little lost trying to describe the event—it was overwhelming to be caught in the middle of such an angry and counterproductive discussion. The greatest problem was that by the time this discussion ensued, both the accuser and the accused were long gone. And, since very few people had endeavored the day before to learn more from the two parties about the incident, the discussion was largely based on rumors, uninformed assumptions, and a great deal of emotion.

The discussion began intelligently, with an individual who had actually taken steps to talk to the two parties and learn more about the situation. This person spoke about the importance of this kind of even-handed approach to a rape accusation, and did a good job explaining his position and relating it to his own personal experiences. Almost immediately a discussion followed, but it seems that very few people really listened to what this guy had to say. The discussion quickly turned into the most astounding display of anger and contempt I have seen in a long time. I really believe the term 'witch hunt' applies to the atmosphere that ensued.

I understand that many, many people are effected by rape in our society and that it is a very emotional issue. But, emotions took control of any degree of logic in many of the most vocal individuals involved in this 'discussion.' Despite the fact that the vast majority of these people had little or no information about the rape accusation or the parties involved, the assumptions made about and anger expressed toward the accused—and toward other individuals accused during the course of the discussion—were very real and very hostile. Angry outbursts about how rapists should be dealt with in the scene occurred one after another. Most individuals who made any attempt to question the assumptions being made about the guilt of what had now become more than one accused rapist were angrily shouted down with statements like "what do you mean? He raped her!" and "I've heard things about him..." even, "if you aren't siding with the victim, you're siding with the perpetrator!" I find this later statement particularly unsettling because it illustrates the nature of the immediate assumptions being made about the guilt of anyone accused of rape. A large group with this kind of mentality so quickly quieted or drove away anyone who attempted to stray from this witch hunt mentality.

I wish I could say that I saw some kind of real resolution come out of this discussion. I don't know that a discussion about the guilt or innocence of someone accused of rape can ever really come to some kind of peaceful resolution. It is an issue that is far to emotionally attached to the lives of so many for accusations of rape to be weighed with impartiality and clarity. And, a discussion based on rumors and assumptions (and that didn't even include the parties being discussed) could never really resolve anything to begin with.

So how did this entire fiasco conclude? The discussion continued for at least a couple of hours. More and more

people walked away from the 'discussion'—including myself—as it continued to become progressively sidetracked by related issues and emotional outbursts. Eventually the discussion yielded to the show and a much smaller group moved outside to continue the discussion. Some bands were to still play when I left.

I have heard very little about the accusations since, other than to talk to the accused further about the charge. How he and the accuser resolve the situation is, at this point, their business. I do know that he has made attempts to find out more about the situation and to try and resolve the issue. And I've heard that at least one store has refused to purchase records affiliated with him. I have also heard that hate mail has been sent to a band from which another accused rapist from the fest is a member.

There were a few factors involved with this 'discussion' that contributed to its counterproductive nature. The attitudes I described earlier were definitely a major factor. Everyone was itching to have their say and very little real listening occurred. Many people just seemed to know they were right—they knew who was a rapist. These people seemed to make the assumption that because their stance against rape was the just and right one, that they needed no information about the actual individuals involved or the accusations that were made before deciding a persons guilt. How arrogant to believe our community is so enlightened about sexuality and 'rape culture' that we can decide who is and isn't a rapist.

Another factor that is much harder to moderate is the emotions surrounding the topic of rape. Those people whose lives are effected by rape (most of us, it seems) have a very difficult time separating personal experience with rape and sexual assault from the impartiality that is really necessary to sort through a rape accusation and figure out what happened. I'm not saying all individuals who have been sexually assaulted are incapable of clear thinking on the issue, but I am saying it is difficult to turn off your emotions. I saw a number of people coming forward in a very emotional state to say that they had been raped and to talk about the issue. I also saw many people emotionally worked up and angrily making assumptions about who was a rapist without knowing any information. Their logic was obviously clouded by emotion. This is not bad or wrong—I applaud attempts to express emotions about this topic and steps to come forward about sexual abuse. However, when that emotion is channeled into anger and blind attacks on people who you know nothing about, that is where I draw the line. What I heard were blanket statements implying that if an accusation was made about a rape, no one would make such a claim without truth to it, and therefore, that accused person must be guilty and dealt with.

These are scary assumptions; guilty before proven innocent. This is the kind of witch hunt mentality that can lead to the destruction of peoples lives without cause. Rape is not always a black and white issue. Yes, there are clear cut cases of rape. Yes, we live in a society that is incredibly sexist, and leads to attacks on people—mostly women—every day. However, this does not give us the right to overcompensate and simply assume that any accusation must equal guilt. I am not saying I know those people accused of rape at Columbus are innocent, but I also don't know they are guilty, and neither did anyone else in that 'discussion.' By the way of thinking displayed by many people present at the fest any one of us could be next. We could be ostracized as a rapist without anything but an accusation from anywhere and since rumor is assumed to be fact, we could do little to defend ourselves.

A third factor in the failure of this discussion is that perhaps such a format (a very large group discussion) isn't the most effective means of resolving a particular rape accusation. Such a group is perhaps better suited to discussing the issue of rape, as a societal problem, and how it effects us. Trying to decide guilt or innocence and punishment of rapists in our community certainly didn't seem to work in a large group forum. And then again, who do we think we are that we can decide if someone is guilty or innocent to begin with?!

The 'discussion' on rape and rapists may have been one of the worst case scenarios I can imagine for allowing a discussion group to be lost to our

own brazen notion of superiority. Rape is too serious an issue to be clouded by accusations based on rumors or assumptions of guilt without the facts. As a community we need to be open about the issue of rape and the attitudes in our society that lead to such sexual violence. What we don't need is to be stepping all over peoples lives without real information. Arrogance should not lead us to believe that we are capable of being another individuals judge and jury.

—Bryan Alft/Contrascence/PO Box 8344/  
Minneapolis, MN 55408-0344

## Sheri

*boy-girl revolutionaries, you and me.  
that's what you told me... so SHOW me  
—huggy bear*

It was a sticky morning in Columbus, but I was still shaking when I sat down next to Kent. I didn't know him, or anyone in the room, but I wanted to ask him what he intended to do about the *Heartatack* columnist accused of rape. It wasn't really Kent that had me shook. It was the possibility of hearing the same things in his voice that I usually hear from punk boys whenever I talk to them about rape.

I was raped five years ago. While I still have my hang-ups, I'm probably as over it as any rape survivor ever is. The physical act wasn't nearly as traumatic as what I experienced when, two years later, I finally started telling people about it. From labeling me a "babbling, raving madwoman" to insisting I must be lying since I never went to the cops, men in the tiny, male-dominated scene here consistently denied what was done to me. The tacit question posed by my disclosure—"Is this someone whose behavior is consistent with our ideals?"—went unheard in the storm of excuses and skepticism. Unfortunately, while the boy who raped me was backed by his friends and lies about my sexual predilections, and while I retreated under a mound of textbooks, the question didn't go unanswered. The response was obviously "Yes."

I've watched the same scenario repeat since then, from the controversy in these pages to the rape discussion at the More Than Music Fest in Columbus in July. The first reaction is almost always disbelief, the question always *what if he didn't do it?* It's an ironic beginning in light of actual statistics; of the estimated 16% percent of rapes that are actually reported, only 2% of these are false reports.\* For those of you not so good with figures, that means for every woman who lies about being raped, approximately 299 rapists lie about their innocence. This smokescreen of doubt marshaled against women's claims, especially since doubt is rarely warranted, only reveals how unwilling the scene is to confront the fact that punk boys rape, or to consider its own complicity.

Because of this reluctance, I'm suspicious of the amount of debate surrounding the issue of "punishment." Someone always tries to defend this focus in terms of being sympathetic; after all, it feels like fairness, justice, empathy. But it begs the question of "to whom?" There are very few women who don't feel at least some degree of alienation in this male-dominated scene. When the dialogue surrounding an issue so relevant to women focuses primarily on men, it only perpetuates this alienation (to say nothing of the effects it has upon rape survivors). I suspect that one-sided compassion disguises an ulterior motive; it's a diversionary tactic which distracts from the survivor by focusing on the rapist. In other words, quibbling about punishment is a way to avoid doing the difficult things necessary to make rape survivors feel safe, and to make women feel valued within the community in general.

Those difficult things sometimes include the untouchable boogeyman of ostracism, a subject which, ironically enough, only seems to be taboo when it comes to accused rapists. Don't believe it? Imagine our outrage if a cop accused of brutality was allowed to remain on his beat. Or consider how our scene deals with bands who've signed to majors labels. As I've pointed out elsewhere, there seems to be little conflict about how these situations are handled; we certainly don't fret about who's going to rehabilitate Jawbreaker. Our position should be obvious when women's lives



and bodies are at stake. The counter argument seems to be that ostracism is somehow punitive. But again, from whose perspective? I was so vilified for writing about what had been done to me that I withdrew almost completely from the punk scene; I am not the first or last woman who's been driven out this way. Please review the previous paragraph if you don't understand, but the fuss about ostracism smells like the same old bait-and-switch to me.

It's also misleading. Not every rape survivor needs the rapist kicked out of the scene, and not every rape survivor who does needs to have him kicked out forever. I admit I would have liked people familiar with the boy who raped me to question their association with him, not as punishment, but because they were disgusted with what his actions and denial represented. Still, had I been supported better by my community, had I just been heard and believed, I think I would've had the strength to face the boy who raped me anywhere but in a dark bedroom again. I would have been satisfied for him to accept accountability, for him to admit he had a problem and seek help, for him to never abuse others the way he abused me. Other rape survivors might demand he attend counseling, volunteer at a women's shelter, avoid shows at her favorite venue, take a class in gender issues, include a statement from her in his album liner notes or 'zine, or simply be willing to publicly admit to and discuss the incident with anyone who asks. There are as many ways for rapists to take responsibility for their actions as there are rape survivors to suggest which of these makes her feel most comfortable. It's our job as a community to ensure that rapists feel compelled to do so, and to see that they follow through.

At the More Than Music Fest, people seemed somewhat puzzled that rape even occurs in our "enlightened" scene. But it's not so hard to understand. Look at the way rape survivors are treated: men second-guess the motivations behind women's words, if they believe us at all; their needs override ours; they're reluctant to change their behavior even if it hurts us... Drawing the proper analogies is no difficult endeavor. If we really are a community that lives the revolution it wants to create, women must be heard and believed, in discussions, on stage, and in bed. More importantly, in all these places, we must be asked what we want, and our answers respected.

Talking to Kent that morning, he said to me, "But if I look into this and decide not to do anything about it, I'm going to be in real trouble." I still don't know why he didn't think he'd be in real trouble anyway; perhaps it just seemed like too much work for someone not directly involved. But unless we're all willing to make the effort to be involved, our answer to the question posed by every rape survivor—"Is this someone whose behavior is consistent with our ideals?"—will always be "Yes."

\* 2% is the same rate of false reports given for other violent crimes; it makes me curious to know how often men who claim to've been mugged are accused of lying. My 1 in 300 figure was arrived at by computing  $100 \text{ rapes} \times 16\% \text{ reported} \times 2\% \text{ false reports} = .03\% \text{ of rapes}$ . Even if some stats major can fault my method, the 2% figure still means that for every 1 woman who lies about being raped, at least 50 rapists maintain their innocence. Pick the odds that you like better. Statistics are from *Crime Victims Research and Treatment Center/ National Victim's Center*, 1992, and *Salholz, et al.*, cited in *Benedict/Hellen, Virgin or Vamp?* Oxford University Press, 1992, respectively. Information was provided by the Sexual Assault Prevention and Awareness Center at the University of Michigan.

Send all yer hate mail to HaC so I can skewer you properly in print. Send all yer nice mail to sheri gumption, pob 7564, ann arbor MI, 48107, with the understanding that while I generally get all excited about it, force my friends to read it over and over, carry it around in my backpack for weeks because it made me smile, let my eyes linger happily upon it on the bulletin board over my desk, and will never throw it out, I still might not write you back. I hate sending crappy mail and I have very little time to write good mail. Anyone who thinks this sucks should move to Ann Arbor and take over some of the projects to which I've committed myself so that I have time to write ev-

eryone the intimate letters they deserve. Hi to deanne (yes, you) in SF. I miss you, lady. — Sheri

## Dave Hill

### More Than Music...

Whoever named this festival was pretty ambitious. However, I never made it to any of the previous More Than Music fests so short of hearsay I can't really say I know what the dynamic was like. More Than Music 1997, now that's a whole other story.

Festivals have always served as the highest expression of our community. People drive for hours and hours and hours just to spend a couple of days at a fest. It's the holy kabba of punk rock, the pilgrimage we all take at some time to affirm our faith in our community. It's the premiere event in our culture. And the formula usually breaks down into: good music, buying records, clothes and sometimes 'zines, scattered political discussion, goofy games, meeting interesting people from around the world. The spectacle of the fest is what goes on the stage, though. The stage is the spotlight, the arena where the definitive acts of the fest go down. People go home from fests to relay what went on on stage to their friends. The stage is the spectacle. The stage holds an awful lot of subconscious power at a festival.

On very few occasions have I seen anything but music take the stage during a punk rock show. Even at fests, music holds the spotlight. The bands define the fest, they make most of our minds up as to whether or not we are even going to go to a fest, and they make our decisions as to whether or not a fest was a success. After the North Carolina festival in 1996, some kids deemed it a failure because a few of the cooler bands slated to play had unfortunately canceled. Once or twice, things like political discussions or workshops or even four square have taken separate stages during gatherings, but never do these separate stages hold the same reverence as the Main Stage.

Why? Because the music is what punk rock and hardcore is about. It's the common thread that holds us together. It is our creation, something we call our own, and we are proud of it.

It's also easy. It has become convention. It is what we all know and expect. And we are so good at it. Making music, listening to music, just being musical, we are all so good at it. And its the simplest thing to put up front. We are all confident that our music is important to us, passionate, and special.

Anything else we aren't so sure of.

The More Than Music festival 1997 hosted a major conflict of ideas. On the final day of the fest, Boy Sets Fire set an inferno by challenging the audience on their unwillingness to support a woman who, the previous day, confronted the singer of Code 13 for raping one of her friends. The discussion that ensued was emotionally charged and very intelligent. It was clear that the kids in the crowd had given the issue a lot of previous thought, and were trying to weigh their various takes on it against one another. But before long it became clear that the discussion needed a lot of attention and time. And the crowd decided there was no time like the present. So the kids all sat on the floor and had at it. And the remaining three bands sat impatiently outside. Waiting.

No... the kids weren't going to solve the problem of sexual assault and patriarchy that night. But that was never the intent in my opinion. When we talk about punk as an "outlet for ideas" and we pair it with leftist politics, we aren't saying that punk is a political movement or force. Although that is debatable. What I would say is that punk is where we collectively get our shit together and try and change our own lives. It isn't about changing the world, per se, it's about changing ourselves. And part of that process is critical thinking and discussion. And if it is important, if it is really going to be done right, it takes a lot of time. Not just two hours.

No... the kids sitting on the floor weren't the majority of attendees at the fest. And even if they were I don't think that fact alone could justify the decision to "shut down" the show. Majority rule and democratic decision making only help the privileged majorities stay privileged and the majority. The kids sitting

on the floor were few in number compared to the kids outside angry that there was a chance they wouldn't get to see Braid or the Get Up Kids play. It doesn't matter the numbers. What matters is that for once a group of kids decided they were going to be proactive. They decided they were going to play an active participatory role in changing the stagnant face of our community. They were going to have a discussion, and it wasn't going to be confined to some back room or some park three miles away. It wasn't going to happen during some break from all the music. Those kids were demanding that their ideas take a place at the table with the art. If we could be so proud of our music that we showcase it, we should be equally proud of our ideas, no matter how different they may be.

The convention of the musical performance was a wall, a barrier that we erected ourselves, and it was hindering us from ever becoming anything more than just some shallow artsy clique. Punk rock is being commodified and co-opted by the mainstream media every day, and everything we do runs the risk of becoming cliché. The festival was becoming one of those clichés. Those kids who decided they would spend the rest of the evening talking about rape were saving you and I from our inevitable downfall. They were giving new definition to our community. They were bringing our ideas and our personal lives up on to the big stage where the bands sat.

After a while, however, the discussion was met with protest. Large groups of kids started screaming and jeering and making obscene gestures while they chanted "Music! Music! Music!" People urged the kids to take the discussion outside so that the bands could continue. And one woman even went as far as to say the fest was over and everyone should get up and go home.

Yes, a few hardworking passionate individuals put the fest together. Yes, they deserve gratitude for their hard work. What they don't deserve for their hard work is power. The space that was rented may have one kid's signature on it, but it took all one thousand of us to make the rent, and it is a collective space. It is public. It belongs to our community, to the kid who signed the paper, to the bands that played, to the kids who drove twenty some odd hours to be a part. It belongs to everyone. And the problem inherent in that is that one kid is going to make up the schedule and something outside of that schedule like kids sitting on the floor talking about rape is stepping over the power of the schedule. It's denying that one person the power to dictate how the public space will be utilized.

But why, you may ask, does that power need to be challenged? And I would say it's because before now every fest I had ever been to had put the politics, the workshops, the everything-not-music in a back room. It was kept separate, and it was never allowed the same spotlight as the bands. And it deserved it. Our ideas deserve recognition. The same kind of recognition we reserve for music.

People say why don't you organize a discussion-fest. And they smile as if they just some small victory when you answer, because no one will come! But the idea of a discussion-fest would defeat the idea of community that the kids on the floor wanted to assert all along. It's not anti-music. It isn't like the kids planned on coming to Columbus to sabotage the evil music show to have a four hour discussion on rape. It just happened. And the fact that it just happened spontaneously is testament to the fact that it belongs, that it deserves a place other than that place traditionally reserved for it. I want to see a festival appropriately balanced between art and critical ideas or politics. And you can come back with, well why don't you organize one, and to this I can't really answer. Because I have never taken the time to organize a festival. And maybe I should, maybe I will, maybe we all should. We'll see what happens.

The kids on the floor at that fest were a symbol, a manifestation of what was to come. As intelligent human beings, and as members of a collectivity, our ideas hold a unique power that won't let us keep it in the back room. It's nothing we can help, this sitting on the floor. But its what's to come, I assure you.

— Dave Hill

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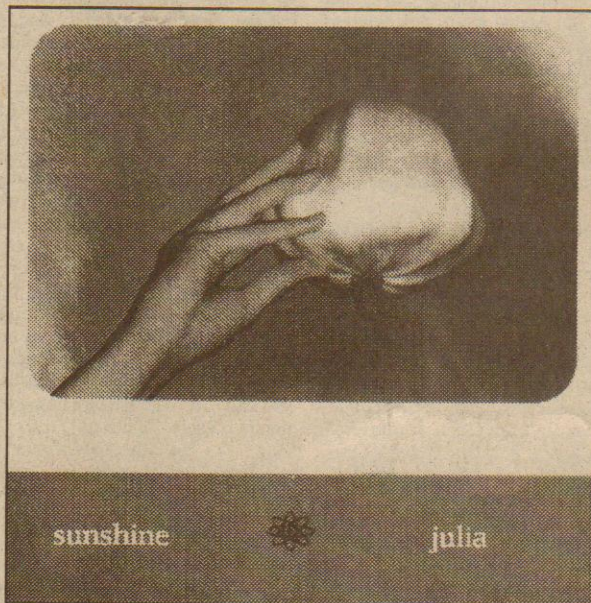
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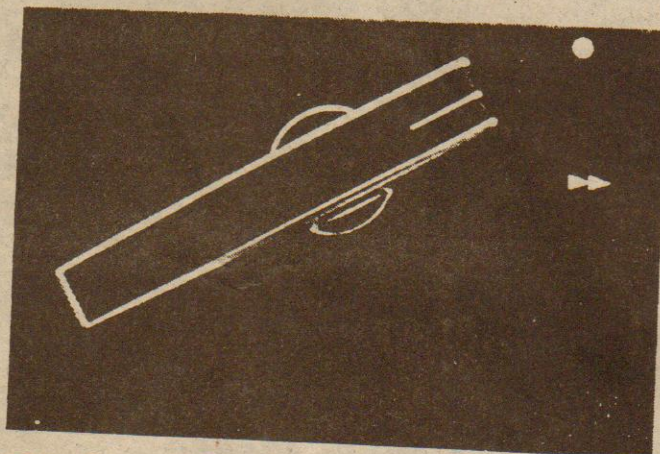
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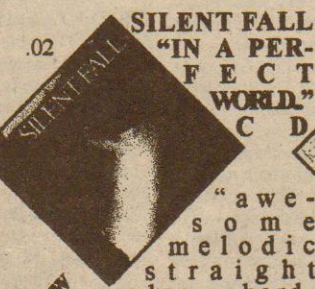


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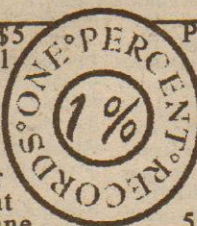


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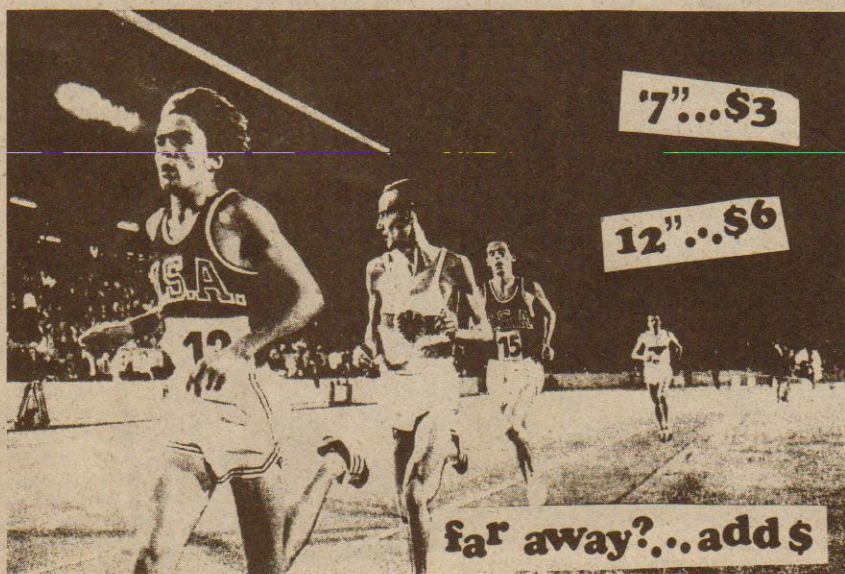


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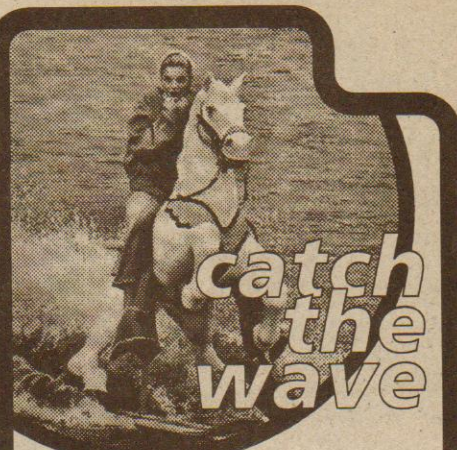
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**I**t has been just another one of those days. I got to school a little bit after seven. I left the building a little bit before five. People complain that teachers have an easy six-hour day. Somehow my day does not ever seem to work out that way. If I actually have some time to choke down my lunch, the day has been leisurely. I do this to myself. Not every teacher is like me, although I certainly have many fellows. I'm not inefficient; in fact, I am one of the more organized and productive teachers in the school. So where does the time go? How come so many of my colleagues arrive five minutes before the kids, leave five minutes after the kids, and somehow have time during the day to kick back with the daily paper? What am I doing wrong?

Nothing. I am struggling just to provide a decent education to my students. I am striving to get the most that I can for my kids; not because there's any demand for this sort of performance but because I care. I run myself ragged and still I'm haunted by the sensation that I'm not quite meeting all the needs that I could meet. At times it is totally demoralizing because I look at all this effort that I have poured into the last four years and I don't see any spectacular results, no big success story. I worry that my enthusiasm will wane as my dreams of doing "big things" never materialize. I fear that I am fading, and will some day be one of those teachers who pulls out twenty-year-old worksheets for every class, so I can sit at my desk and enjoy the morning paper. I feel like one person, whose tiny little contribution means little in the tremendous system that I inhabit and support. I worry about being insignificant...

So how do HUGE things get accomplished? How do amazing people get incredible things done, and why am I not quite there yet? For the past five years I have tried to be "superhuman," the everything of all that I endeavor to do. It hasn't quite worked. I have always followed a simple model... do it yourself or shut up. I have tried to follow in the footsteps of those who I admired, "superhumans" who seized on important ideas and created something memorable, influential and positive. I don't feel like that's really happening right now. And I look at a lot of my role models, the "superhumans," and I see that many of them have faded, lost their inspiration, or become buried in the monotony of their good work. Their efforts get swallowed by the mass around them, those who seem not to care.

So what do we do? Continue to shout into the wind, to battle alone against the ocean? Become eventually burnt out by years of over-extension? Give up because our contribution, no matter how much we sacrifice, is infinitesimally small in comparison to the enormity of societal problems? This seems to be the progression: inspiration leads to sacrifice leads to frustration leads to departure. I am pretty much teetering between sacrifice and frustration, and I am deathly afraid of advancing further on the continuum. But what should I do?

I have decided to realize the finite nature of my own existence; no matter how many hours I don't sleep, no matter how many weekends I sacrifice, no matter how much I push myself, I have limited capacity to do good. It isn't "time" and it isn't "energy;" it's something else, perhaps "inspiration," of which each person has a limited supply. And it is really frustrating to realize your own limits. We live in a society that celebrates the individual, "celebrityizing" those who manage to do incredible things "by themselves." Hardcore punk is not immune from the influence of this individualism; in fact, we are completely obsessed with it. A whole lot of things in our scene get done by one person: 'zines, labels, sometimes even bands. And

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tions eventually collapse, leaving a depressing void where there was once energy, inspiration and creation.

What lasts, having an enduring effect on the world, really changing the way people live and think and experience their surroundings? Answer: Collaborations. It seems so simple but somehow so many of us miss out

on the concept. If everybody got together, nothing would seem so overwhelming. We wouldn't have to feel powerless and insignificant. That disconnected, lonely, struggling feeling might fade into a sense of empowerment and partnership. Me, that single teacher in a single school, I represent nothing and I can do little, unless I get together to share inspiration with a group of other people who also care. The only way anything significant ever changes is through collaborations.

I am attempting to apply this principle in all aspects of my life, but since you read this column to learn of my educational endeavors, I'll give you that plan. It is called the R.E.A.C.T. Network. "REACT" stands for Radical Education and Creative Teaching. I may have started it, but it has already gone way beyond my visions. Because there are a variety of people involved, its focus is still somewhat fuzzy. Everyone keeps bugging me to "center it" or somehow declare the

intentions of the group or drop a manifesto or I don't know what, but I have resisted. Not because I don't have ideas of what I want from the group, but because I want it to be OURS instead of MINE. So the best that I can do for a definition is this: It is a convergence of all kinds of people who believe that education, in various forms, can lead to change. We don't all agree about how to use education or exactly what needs to be changed but we all care.

What's being done? You could determine that right now, with a little bit of inspiration. But excluding your most recent spontaneous idea, here are some of the things that are already being done... first off there is going to be a newsletter, put out quarterly, that will include variety of perspectives on education expressed in various ways (through art, essays, poetry, raving and ranting, whatever). The first newsletter will be out shortly after you read this (if I can just muster up some of that power of over-extension to get it done). There's also a webpage in the works. Right now it is under construction, but the address is: <http://www.abacus-es.com/react/react.htm>. The hope is that you will read this and want to contribute your little part to the network, a project that can be brought to the other members of the network through the homepage and newsletter. I am hoping that everyone will contribute just a little bit, so that no one has to overextend themselves and feel alone. Please make that happen.

Write to: REACT Network, P.O. Box 82168, Columbus, OH 43202 usa.

**I**'ve been told I have no heart. But then some people say I'm all heart & no head. Most times, I feel kinda like a machine. I don't ponder much anymore. I don't play much. I strategize—I don't think. I don't have time to hang out or to have personal conversations with people or to wonder about things I used to. I work a part-time job to help my family out with bills and I work 40-50 hours a week

trying to save the damn planet. I was working full-time at my paid job too, but I physically and emotionally cracked a few times—pretty bad. All of this action makes me very much like a machine. I can't think of anything particularly heartfelt this time 'round, so you get news from the field. I hope you feel inspired to act.

Many of these actions were taken by what I'll call "career activists," but most were carried out by regular folk. Many by punk kids even. C'mon. Do it!

#### \* SHELL STATION SHUT DOWN TO PROTECT PERU

March 23, Greensboro, NC—EarthCulture's Brendan Gannon led a troop of bicyclists to protest Shell Oil's horrible environmental & human rights track record, and their recent proposal to drill in Peru. 70-75 activists descended upon the Greensboro Shell station on March 23, chanting, holding banners, & blocking one of the entrances. The group of bicyclists circled the gas pumps for 5 minutes and afterward, 30 activists shut the station down by linking arms around the pumps and politely refused to leave when the 7 police cars showed up. No arrests took place.

Shell will be drilling for gas this July in an indigenous reserve, unless we can act quickly to stop it. This \$2.7 billion project will be one of the largest gas operations in South American history. The proposed site is home to the Nahua and Kugapakori peoples, and Shell's presence threatens to displace them, expose them to disease, and possibly wipe them out completely.

(EarthCulture info at end of column)

#### \* NUCLEAR TEST SITE BLOCKED

April 3, LAS VEGAS, NV—Anti-nuclear activists braved near-freezing temperatures and gusting desert winds to block US Highway 95, preventing workers from entering the Nevada Nuclear Test Site. The demonstrators closed the test site to disrupt ongoing preparations for subcritical nuclear weapons experiments and daily low-level radioactive waste shipments. Seventeen buses carrying workers to the Test Site were stopped on the highway.

#### \* STRAWBERRY WORKERS

##### STRUGGLE

April 13, Watsonville, CA—In the heart of California strawberry country, thousands of workers are struggling for basic rights. It's a fight for all workers, with a familiar backdrop. In the land of the strawberry barons, a handful of corporations take in more than \$650 million a year. The workers earn \$8,500 a season for sunrise-to-sunset workdays. For just 5 cents more per pint of strawberries, worker pay rates could increase by at least 50 percent. But, the strawberry barons say, "No." Tens of thousands of workers took part in a march to demand their basic rights. Since then, solidarity demonstrations have taken place.

(United Farm Workers: 408-761-9979)

#### \* NATIVE RIGHTS VERSUS NUKE

##### DUMP

April 25-27, Ward Valley, CA—It was the largest and most important gathering yet in a decade-long fight. Some 750 people gathered here under the hot Mojave Desert sun to defend this valley from attempts to build a radioactive waste dump. The indigenous peoples of the area have vowed never to allow a dump to be built on their traditional and sacred lands at Ward Valley. In an escalation of their determination, dump opponents unanimously agreed they would physically block any further damage to Ward Valley.

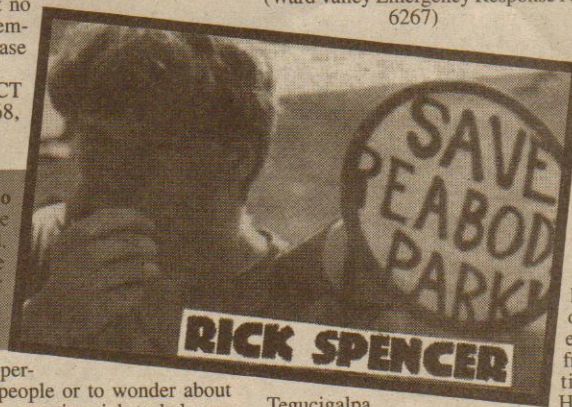
(Ward Valley Emergency Response Network, 619-326-6267)

#### \* VIO-

#### LENT REMOVAL OF PEACEFUL INDIGENOUS DEMONSTRATION IN HONDURAS

May 12, 1997—At 4 AM, Honduran armed forces and police violently removed over 3000 indigenous peoples from the Presidential Palace in Honduras. The

Tegucigalpa, army brutally beat many of the protesters including





pregnant women, elderly and small children. Some of the people have disappeared and are still not accounted for, and others had to be hospitalized because of the beatings by the army and police. All of the food and many of the belongings of the indigenous people was confiscated.

The native peoples had gathered peacefully to protest the recent assassinations of indigenous leaders Candido Amador Recinos and Ovidio Perez and to demand lands that pertain to their communities. These lands are currently occupied by large landowners.

#### \* PROTEST AT MAXXAM ANNUAL MEETING

May 21, Houston, TX—With a 35' inflatable chainsaw, a massive 600 sq. foot banner, and a giant flying billboard, demonstrators crashed Maxxam's annual general meeting, protesting the role the company plays in destroying our remaining ancient redwood forests. (Rainforest Action Network, rags@igc.org, 415-398-4404)

#### \* 10 DAY BLOCKADE TO SAVE CANADIAN RAINFORESTS

May 30, Vancouver, B.C., Canada—In a surprise move, Greenpeace moved its protest from the rainforest to the boardroom of Western Forest Products. Late last night the protesters left the logging site and came directly from a successful ten-day blockade of Western Forest Products clearcut logging operation in the Great Bear Rainforest.

#### \* ACTIVISTS STORM MAHOGANY USER

June 3, High Point, NC—Two EarthCulture activists staged a sit-in at the headquarters of Universal Furniture. The protesters said they would not leave until Universal's president agreed to meet with them about halting the use of illegal mahogany. After more than a year of unanswered phone calls & letters, they quickly decided to meet our demands, and have promised to meet with us. Two dozen other rainforest and human rights demonstrators unfurled a 50 foot banner which read, "Save the Amazon! Don't Buy Mahogany" along Interstate 85, which borders the Universal facility. (EarthCulture)

#### \* U.S. FELONY CONVICTION FOR NON-VIOLENT PROTEST

June 10, Longview, WA—A jury yesterday found six peaceful protesters guilty on charges of Anarchy and Sabotage, handing down the first felony conviction for non-violent environmental action in United States history. The verdict stands as a stark warning to all Americans concerned about the erosion of our civil liberties.

Practicing the American tradition of civil disobedience, two women and five men boarded the log export ship Super Rubin last October 29 to protest Mitsubishi's assault on American forests and its plunder of the local economy. Mitsubishi has consistently been the largest exporter of raw logs from Washington and Oregon for the past 30 years. (R.A.N.)

#### \* PROTEST SHUTS DOWN WOOD CHIP MILL IN NEW HAMPSHIRE

June 16, Shelburne, New Hampshire—Activists from six states occupied R & J Chipping Enterprises. One protester, Paul White, locked himself to a woodchipper shaker with a kryptonite lock effectively shutting down business as usual. Two climbers dropped a banner reading "NATIVE FORESTS NOT WOOD CHIPS" from the operations headquarters. Other demonstrators climbed atop the huge piles of logs awaiting chipping. (Native Forest Network, 802-863-0571)

#### \* McLIBEL TWO FOUND GUILTY

June 19, LONDON, England—Two activists have been convicted of libel in a suit launched seven years ago by McDonald's restaurant. Mr. Justice Bell, who heard the case without a jury, today levied a fine of about US\$90,000 against Helen Steel and Dave Morris, two activists involved with London Greenpeace who distributed a pamphlet alleging that the McDonald's restaurant chain injured the environment and was cruel to animals among many other allegations.

#### \* LAST MINUTE COMPROMISE ON MAHOGANY

June 23, Harare, Zimbabwe—Trade in mahogany was going to continue without any protective measures, but at the last minute on the final day, delegates to the CITES conference accorded the lowest level of protection to the threatened rainforest tree. The Parties to the Convention on International Trade in Endangered Species (CITES), struck a compromise between the major importing and exporting countries of Bogleaf

mahogany.

(EarthCulture)

#### \* EARTHCULTURE SWARMS MAJOR BURMESE TEAK IMPORTER

July 1, Wilmington, NC—About twenty environmental and human rights activists from all over North Carolina descended upon one of the US' leading importers of Burmese teak. One activist chained himself to the large Dean Hardwoods, others blocked the entrance and gathered in front of Dean's headquarters holding banners reading, "Dean's Making a Killing with Burmese Teak," and "Stop the Tropical Chop!"

"I am not leaving until Dean Hardwoods stops stealing teak from the Burmese people," said EarthCulture's Rick Spencer (yours truly), who chained himself to the sign. "Commercial rainforest logging is destroying the planet's most important ecosystems, and the cutting of woods like teak, mahogany, and lauan are even costing people's lives." (EarthCulture)

#### \* ACTIVISTS SEIZE ILLEGAL TEAK!!

July 12, Bethesda, MD—Members of EarthCulture and Rainforest Relief entered Scan Furniture and announced they were taking illegal teak imports stolen from the people of Burma. They then proceeded to take several pieces out of the store and one activist locked the front doors shut and locked his neck with a bike lock to the doors. (Rainforest Relief, relief@igc.org, 718-832-6775; or EarthCulture)

Oh and by the way, I really liked what Kent wrote last column. I am much more distanced from punk now, but I do still have thoughts about getting the old band back together & all of that. And that just may happen; however, if someone told me 10 years ago, I'd be learning to play the banjo, singing in a bluegrass band, making copies for a living, and buying a house in rural NC, I don't know what I'd do. Age does change the fuck out of you, but I still stand for the same things, which I am proud of.

Write me to act, not to talk. I'm telling you... I'm a jaded bastard. c/o EarthCulture/PO Box 4674/Greensboro, NC 27404/910-854-2957/earthcul@nr.infi.net

This issue's column focuses on New Zealand filmmaker Peter Jackson.

Jackson's first film is the 1987 B movie *Bad Taste*. *Bad Taste* is an example of a good B movie. The story is far fetched and unbelievable, the special effects suck, the acting is horrible, but the film manages to be highly entertaining.

The plot is: aliens plan to invade Earth and harvest humans so their flesh can be sold on the intergalactic fast food market and it's up to New Zealand's Alien Invasion Defense Service to stop them. Director Peter Jackson plays a member of the Defense Service. The blood and gore along with the bad cinematography combined with the other B movie elements make this a fun film to watch.

Jackson's second film was the 1990 movie *Meet The Feebles*, however the movie was not released in the US until 1995. A lot of people (like my old roommate) find the movie to be sick and disgusting. I think they need to appreciate the movie for what it is, shock humor designed to be entertaining.

*Meet The Feebles* features muppet like characters preparing for a TV variety show. While getting ready they fuck, shoot heroin and have flashbacks about Nam. When the show is wet to air the main act, a distraught female hippo, won't go on so the director, a little fox, fills in and performs his act, something the producer was trying to prevent throughout the course of the film. The first line of the director's song is "Sodomy, some people think it very odd of me." This is sung with glittery cardboard butts dangling over the stage and dancing showgirls. It seemed very funny and very weird to me. The movie ends with the distraught actress gunning everyone down. While it may be crude I found this film to be incredibly funny. This is definitely something not to watch in front of parents, religious people, little kids, etc.

Jackson's third film was the 1992 horror film *Dead Alive*. Jackson really pulls his shit together with this film. The movie has excellent cinematography, acting and special effects. It looks as good as any studio film. The film is basically a zombie movie. A woman is bit by a Sumatran rat monkey and becomes a zombie who craves human flesh. Her son tries to keep things under control but fails and soon the small New Zealand town is crawling with zombies. Need I say more?

Jackson's fourth film is my favorite and one of the best films ever made, 1994's *Heavenly Creatures*. The screenplay is by Frances Walsh and Peter Jackson. The movie introduces Melanie Lynsny and Pauline Yvonne Parker and Kate Winslet (soon to star in this fall's *Titanic*) as Juliet Marion Hume.

*Heavenly Creatures* is based on a true story that occurred in the early fifties. Two girls, Pauline Parker and Juliet Hume, both in their early teens, kill Mrs. Parker by bludgeoning her with a rock. The film starts off with a bookending and shows the two girls taking turns bashing in Mrs. Parker's head while she crawls on the ground trying to get away. They then run out of the park covered in blood screaming bloody murder. Jackson intercuts this with sepia toned black and white footage of the girls sailing off on an ocean steamer together. The footage is used to illustrate the girls' dream of moving to South Africa together. The sepia toned footage is shown throughout the film. Depending on the girls' outlook of current situations Pauline is either accompanying Juliet on the boat or she is left behind on the docks.

The film shows the girls meeting at Christchurch girls high school in New Zealand in 1952. They meet in art class and form a quick bond while they both sit out of their PE class due to childhood illnesses. They trade stories and we learn Pauline suffered from a bone disease and Juliet from TB. The girls soon become best friends and immerse themselves in a fantasy world filled with princes and princesses, movie stars, and giant butterflies. All of this is fueled by the music of the Italian tenor Mario Lanza whom the girls both love.

Shortly after meeting each other the two girls kiss while playing and begin to fall in love. As the movie goes on the girls' relationship grows deeper and they immerse themselves farther into their fantasy world, which they have named the fourth dimension. In the film Juliet explains in fourth dimension there is no religion and the movie stars are saints.

Mrs. Hume worries that the girls have an "unwholesome" relationship with each other and informs Mrs. Parker of it. Mrs. Parker takes Pauline to see a psychiatrist and he diagnoses Pauline as homosexual, but tells her not to worry because medical science is growing by leaps and bounds and a cure might be around the corner. The girls parents try to keep them apart so the couple plans to run away together. Juliet's parents split up though and plan to ship Juliet to an aunt in South Africa. The girls develop their plan to runaway and decide that Pauline will simply accompany Juliet to South Africa. Mrs. Parker won't give her permission for Pauline to get a passport, though, so they hatch a plan to kill her and get her out of the way.

The film is a very well told love story, sometimes it's hard to believe it actually happened. I thought it was strange when I learned that Jackson, who is basically a horror film director, made this movie. His black and off kilter sense of humor come through though in the clever dialogue and in the girl's fantasy world where claymation like characters chop each others heads off and aren't afraid to drop a portcullis on each other. The movie makes good use of the computer animated sequences and they are used only to help tell the story, not to showboat computer graphics as in films like *Independence Day*.

I've left a lot of the story elements out, including the couples' fate, and gave a rather brief overview of the film. The movie is a very detailed and complex study of the girls' relationship with each other that has to be watched to be appreciated. This is one of the best films ever made.

Jackson's fifth and final film to date is the late 1995 film *The Frighteners* starring Michael J. Fox. It's Jackson's first Hollywood film and my least favorite. While *The Frighteners* manages

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#### Movie Reviews

Steve Quinlan



to be better than most studio films it's not as good as Jackson's other films. His work definitely suffers due to the studio system. You might want to check this out after watching his other films.

**S**ometime after my shift a few months ago—  
*"I feel so helpless right now even though I am the one who is supposed to be providing the help. How can I even go to sleep after this shift while another woman in this town cries out? How can I curl up in my blankets while a woman shakes in pain from the violence just thrust upon her? Why does ignorance and disbelief exist when I just talked to that one woman out of three, the one who was struck by the 'every few minutes' rule?"*

It hasn't been an easy job being a rape crisis hotline advocate this past year. The 62-hour training and role plays cannot possibly prepare you for the real thing. Some shifts you do not receive any phone calls, while at other times, the calls anger and sadden you about the injustice and violence that plague our existence. I have been exposed to people's unspeakable horrors like being trapped in cults or raped by their family members. I have seen the ugliest sides of hate and the deepest displays of fear. Some nights these calls can make you feel hopeless; that the assembly line of attacks will never end. It's hard dealing with a plague that has no foreseeable cure—at least not any time soon.

As an advocate, I have learned so much about myself and how I deal under crisis situations. I have been able to learn better communication skills and apply it to my life. In addition, I have gained more in depth knowledge about various sexual assault issues, new and old. Most of this education has come from our monthly advocate meetings where we have discussed topics like the legal system, roofies, and same sex couple abuse. I would like to focus the rest of this article on a presentation that completely shocked me, for it was new and uncharted.

The topic was alternatives to the legal system. Many women choose to not pursue the legal system for many obvious reasons such as money, public embarrassment, or the fear that the D.A. will not take the case. Some seek to find justice their own way. Many start by working on healing themselves and bringing back normalcy amongst all the trauma. They can take assertiveness and self defense classes which are great for empowering oneself. While gaining personal strength, some choose to take justice in their own hands. They may do this with a confrontational approach, a relatively new and underground method started in Santa Cruz, California.

It is now all over the west coast and growing from what I hear. It is not a part of my rape crisis center per se, but some women in the community are involved in this underground group. To clarify, a confrontation is what happens when a survivor wants to let their perpetrator know about the hell they have gone through since the assault. They choose to confront in a safe environment, where everything is planned.

The survivor can seek out this group of women and plan where the confrontation will take place. The survivor can always back out on a confrontation, the power is all in her hands. The group plans where the confrontation will take place—it can be in a restaurant, workplace, or at their house. The group will go with her there, handing out flyers and educating people around about the issue. The group will surround the survivor to support her as she tells her perpetrator what he/she did and how it affected her. Although there hasn't really been a situation where the perpetrator got violent, the group is all trained in self defense just in case. The confrontation only lasts a few minutes, and it is a chance for her to empower herself by speaking out.

To date, there have been no legal ramifications.

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quick that the women are already out of there by the time police could arrive. The perpetrator probably would not call the police because they don't want the police asking, "Why are these women saying you are a rapist?"

There have been a lot of successful confrontation stories; some big, some small. For instance, there was a sexual harasser working on a ferry in Francisco Bay. He harassed so many women that they finally got together and planned a confrontation. One woman pretended to like his suggestive remarks and agreed to with him on a date. They met at Golden Gate park to have their "date" and all of these women came out from behind the trees and walked up to him and said, "Don't ever harass us again." From then on, he has not harassed another woman on that ferry. Other success stories are more personal to the survivor, empowering her and providing a sense of closure.

So this alternative may not be for everyone and some may say it's not the right way. But imagine not being believed or being ignored by mainstream and legal methods. This is not a violent method and it gives the chance for a survivor to speak out. I support survivors trying to heal—and my job will not be over until that hotline stops ringing.

Danielle Arcidiacono/PO Box 14228/Santa Barbara, CA 93107

**W**hatever your taste of music; ska, hardcore, oi, punk, etc., there is a lifestyle and a mentality that is intertwined within the music. Politics fill many of our discussions and there are many points illustrated and fought for within all of us.

## Guest Column By Jonathan Hicks

Everyone knows the government is corrupt and oppressive, these traits being illustrated in our personal lives on an everyday basis. We hear of major issues that are affecting not only us now, but those destined to come after us and deal with what is left behind. Recently I fell upon some issues that will affect everyone of us severely, but following it's preset policies, the government has neglected to inform the nation in their censored fashion. We all understand this government runs the decisions of all major telecommunications, and that government is, in turn, run by capitalistic lobbyists. Based on this understanding you are reading this article in the few magazines that are strong enough not to be influenced by outside factors.

Recently I fell upon some interesting information that is able to critically cripple this country, perhaps the whole world. What runs all of capitalistic America? Besides greed, the answer is computers. Every company uses a computer in one way or another. The biggest way of communicating has become modem and fax lines. The cash registers that take our money, the computer I'm writing this on are both now very similar. The IRS, Social Security Program, hospital systems, Department of Defense, state and federal criminal system, FBI, CIA, all phone companies, transportation companies, every business in the US and the world all have one thing running them. Computers. What's the point of telling you this? Everyone of the above systems, programs, and companies will be no more, as of January 1st, 2000. This not some crazy prophesy, it's hard-line fact that no one wants to say out loud.

The basis of all this is very simple and logical. All computers have an internal clock that runs all the time regardless if the computer is on or off. This clock is based on a two digit number system. Instead of the year being 1997, the computer knows it as just 97. When the new 'millennium' comes around all the computer clocks will register 00, instead of the more accurate 2000. This doesn't look like it should be a problem and most people reply with the usual "Who gives a fuck?" The social security system and the state criminal systems give the best example of what's to become in 2000. On January 1st, the numbers for the date system for social security will show the computer that the year is 00. The S.S. computer figures how old a person is by subtracting your year of birth by the current year. In 2000, every citizen will be negative years old. If you're 30 on January 1st, 2000 you will be -30 to social security. The computer will see this as an error, following the safeguards of the program, and will look to correct it. When all the ages in Social Security records show negative numbers, numbers that are not possible according to the computer program, the computer will become confused and crash. The severity of the IRS, Social Security system, in fact the whole government, stock market, and capitalistic America in all it's corrupt glory crashing at the same time will be the end of everything created since the early seventies. To give a recent fuck-up in the system because of what's to come, an accident in a Connecticut state correctional facility paints the perfect foreshadowing. Several inmates in Stamford were accidentally released. Each of these inmates' sentences extended far into the next century, but the prison's computer calculations showed they were long overdue for release. Because a human being was watching the screen the inmates were found and returned. In 2000 their won't be enough people to stop the problems that occur.

Several companies are researching for a quick-fix way out of this problem. American corporations are expected to spend 300-600 billion dollars in the next three years in order to fix it. Despite their hopes there is no easy quick-fix method available. The programs are very old (mid-seventies to early eighties) and the original programmers are retired or dead. Inside the program there are millions of lines of code that make up the basic parts of the program called the Source Code. Companies are making programs to sort through these lines of code but it is a long and expensive process. If you notice anything about capitalism is it has no patience and is very miserly towards money. It has been estimated that only a quarter of all major US companies have the funds needed to support a project of this size. Despite this, only one company has been able to make a substantial program that is effective enough to even begin to fix the problems ahead. It has been stated that it would take a programmer fourteen years to fix one program's problem if they were able to fix one line of source code per second. We have three years. There is a large ratio between what we can do and what has to be done in next three years and our best computer analysts and professors have already accepted the fact that on January 1st, the year 2000, the force behind everything that runs industrialized society will be finally silent.

The main regard I have concerning any of this is the fact that the government continues to manipulate the press and others forms of information being fed into our naive society. Most major companies and government deities refuse to openly inform and discuss to the sheep of society what is happening to America's future for fear of mass hysteria and public embarrassment. If they did allow word of this into society they would shoot off another 1930's-like depression. I'm skeptical over their feeble, almost no attempt, to control or even acknowledge a problem that will shutdown America, and paralyze the world for several years afterwards. Think, in two years we may have a worldwide society devoid of welfare plans, government control, poor people, rich people, missile threats, and forced labor. Not a bad consequence in my reasoning. I myself will be watching our computer controlled capitalistic society destroy itself that night on my own computer. No one has the sense of urgency that this thing requires, and I will welcome society's second chance with a toast. Get your champagne bottles ready. Time is of the essence. Two years, 44 weeks, and counting, to be exact.

Jonathan Hicks/7375 Estrid Tr./San Antonio, TX/210-661-6906



# CLASSIFIEDS

## Lusa O

SINKER - Finality 7" • SUBMISSION HOLD/SAKE - split LP • SABETH - 7" • 1996 'Zine Yearbook • ZORN - LP • IN/HUMANITY - History Behind The Mystery CD • MELTING PROCESS - LP • V/A - Limited Options comp 10" • Weathering 'zine • HARRIET THE SPY - live

## OB

Viva la Pop Punk and Indie Rock!!! • SICK OF IT ALL - live • SOCIAL DISTORTION - White Light... and live • 400 YEARS - live • 10 YARD FIGHT - live • SLEATER KINNEY - Dig Me Out and live • THE WEDDING PRESENT - Saturnalia • LIFETIME - New Jersey's Best Dancers • STEREO LAB - Emperor Tomato Ketchup

## JI 9

09/16/97 • TSNUMAI - A Brilliant Mistake LP • THE FEELINGS - Dearling Darling LP • I WISH I - LP on Dim Mak • HURL - Not A Memory LP • Stratagem #2 • THE SORTS - live • Dan and Steve's roasted pineapple slices • ANKLEBITER - 7"

## Dan Fontaine

CONVERGE - live • BOTCH - live • HIS HERO IS GONE - live • Contrascience comp. 10" • JUDAS ISCARIOT - 7" • PARADE'S END - live • IN WORDS OF ONE SYLLABLE - comp. 12" • CERBERUS SHOAL - live • Stratego's Last Show • 1996 'Zine Yearbook

## Dylan Ostendorf

THE MOST SECRET METHOD - 1 • SENSE FIELD - all • Polyvinyl Record Company • Amelia • AMBASSADOR 9 NINETY - live • CREEPER LAGOON - CD ep and live • XTC - Upsy Daisy Assortment CD • SNAPCASE - Progression Through Unlearning CD • THE GET UP KIDS - live and recorded • POOLE - The Late Engagement 12" • KARP - self-titled 12" • KARATE - In Place Of Real Insight CD

## Steve Snyder

HARRIET THE SPY - Completely Unfuckwithable • SLEEPYTIME TRIO - Plus 6000 7" • JUDAS ISCARIOT - Skeptics, Mystics And Blind Idolaters 7" • HURL - Not A Memory LP • BEEZUS - Lives Of The Saints CD • Weathering - Al Burian • SWIPE - live • The Optical Unconscious - Rosalind Krauss • Underdog 'Zine • Ellwood Shores

## Steve Aoki

SAWPIT - 7" • I WISH I... - E Degrees 12" • KARATE - 12" • OCHRE/LEFT FOR DEAD - split 7" • ADAMANTIUM/SOFT CORE/GIVE UNTIL GONE • Violence Dances Fade 'zine • The Illuminatus Trilogy • THUMB-NAIL/HARRIET THE SPY - live • Dan Snyder/Steve Fontaine • Lars Lewerens

## Kent McClard

SUBMISSION HOLD/SAKE - split LP • CERBERUS SHOAL - CD • IVICH - 10" • HIS HERO IS GONE - live • TORCHES TO ROME - test pressings of 12" • PORTRAITS OF PAST - LP • INFEST - 12" • BLACK FLAG - anything • BIG BOYS - anything • DEAD STOOL PIGOEN - Statue CD

# TOP 10

Looking for people to meet and show *HeartattaCk* staffer around Ireland. Will be studying there from October until June. Please contact John Isaacson at 275 Via El Encantador/Santa Barbara, CA 93111 or by phone (805)964-3715 or e-mail usaaj00@mccl.ucsb.edu

If you love French hardcore bands (Anomic, Ananda, Carther Matha, etc.) and you have pictures, 'zines, bootlegs, videos, please write! Let's talk! Forbes/PO Box 3489/Silver Spring, MD 20918 or e-mail fg4840a@american.edu

Check out the new list of Two-Face Distribution for \$1/IDM. Write to Andre Hoppe/Donnersbergstege 69/46569 Huenx/Germany. Hey, just do it!! <http://members.aol.com/damnfaced>

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Hello, my name is Shawn, I'm 22 and I've just moved to Ventura. I play guitar and I'm trying to start a emo/hardcore band. I'm into everything from Promise Ring to Threadbare. If interested please call Shawn at 805-642-1718

I'm very interested in hearing a wide variety of bands from early 80's to early 90's. I'm not too experienced with early HC so basically anything is good. Write me with what you have and I'll send a tape. Andy Skelly/1947 Falmouth Rd./Centerville, MA 02632

Havin' A Spazz releases: Reality Loser 7" EP (Milano stompin' sXe HC) Cripple Bastards/Patarni split 10" LP (Italy filthy punk grind/Croatia grind legend). Also have other cool shit for trade. Labels, distros, get in touch! Cattaruzza Luca/V. Martiri Di Cef 47/20097 S Donato (MI)/Italy

Wanted Badly: vinyl versions of Converge's *Unloved And Weeded Out* and *Petitioning* seven inches, and their new five inch. Please get in touch. Thank you! [gsvitil@hotmail.com](mailto:gsvitil@hotmail.com) or Greg Svitil/5000 Butte St. #151/Boulder, CO 80301

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Stratagem Ripscored out of Goleta, California looking for distributors/reviewers of good emo and indie-rock stuff. New halfway home for Braid, Cerberus Shock, Hellbender, Stratego, A Sometimes Promise and many others. Check out our website—[www.west.net/~dostendo](http://www.west.net/~dostendo) or write—PO Box 1817/Goleta, CA 93116

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Tho Ko Losi extends our thanks to all that helped us on our tour. Special thanks to Kane and Dina. Sorry about the last couple of shows but the van took a shit. Out of shirts, demos and we're starting a new band K.I.T.

Shahrazad is dead. Thanks to everyone who helped us on tour. Please send any photos, videos, stories, etc. to Everett/3608 Poe Ln./Bakersfield, CA 93311 for use in records coming soon. Everything can be returned, just ask. Friends, please write.

BRAM!!! This is Kim of *Square Suckers* 'zine. I'm so sorry that I never answered your letter. My mother decided to confiscate some of my mail. Please write back at PO Box 3701/Johnson City, TN 37602-3701

BRINE Learning Process eight song 7", cassette available. Choppy, pissed, heavy, socio-political speedcore. Topics include: death penalty, maintaining relationships, community contribution, societal contradictions, politics of smoking, corporations vs. employees. \$3 to Tyler Galloway/6736 West 74th St./Overland Park, KS 66204

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A Vacant Mind Fuck 'zine distro might want to carry your 'zine. Send whatever you want. I love letters too and I'm okay with carrying stickers, patches, etc. Claude Peloquin/1 St-Michel/Sorel, Quebec/J3P 2Y7/Canada

Ravenn #4. 32 pages of emotionally-driven poetry and art, thoughts on gender, sexuality, rape, positive thinking, interview with Animal Liberationist Tony Wong, and more! Free distro catalog, too! \$1 to Ben Quirk/1920-101 Eyrie Court/Raleigh, NC 27606

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Khamer Rouge R.I.P. Thanks to everyone who helped us throughout and tour. Shahrazad (we miss you), Adam and Sara, 400 Years, Racebannon, Inhumanity, Puritan and all the people we met. 7" out on Omega soon...

Senseless demo out now. If you like fast, aggressive HC/Crust with power influences, get in touch! 11 songs with engaged lyrics. 10Kn, 3DM, or \$3 to Denis Treskanica—Dena/Vl. Nazora 1/34000 Pozega/Croatia

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Malarie Records has a new address again: Malarie/Gladiolowa 22/60-175 Poznan/Poland. Some new releases: Bombrad Destinations LP, Red Light 7" ep, Masskontroll Will You Ever Learn? CD, Mexican Power Authority/Zabloudil split 7" ep, Wochaty Bank Szyatowy 7" ep. Prices are 7"=\$4/\$5, LP=\$9/\$11. Surface/Air in US dollars. Mailorder catalog for IRC or 1 dollar. Labels ask for trades.

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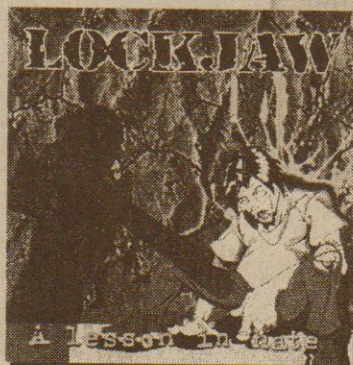
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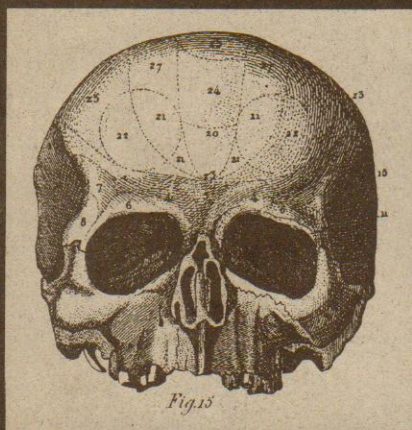
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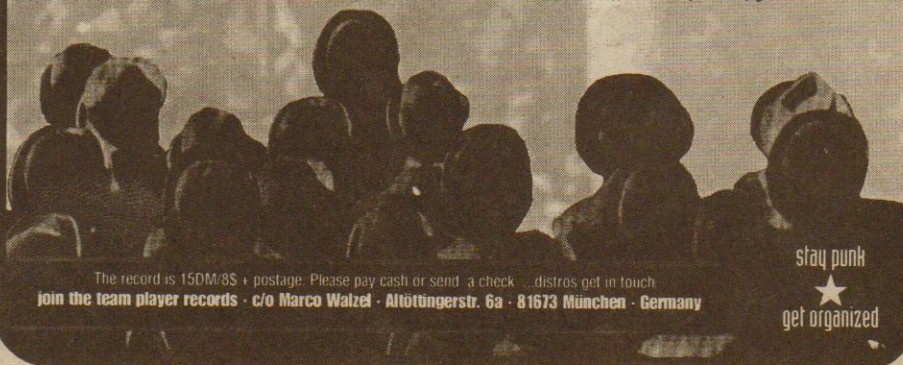
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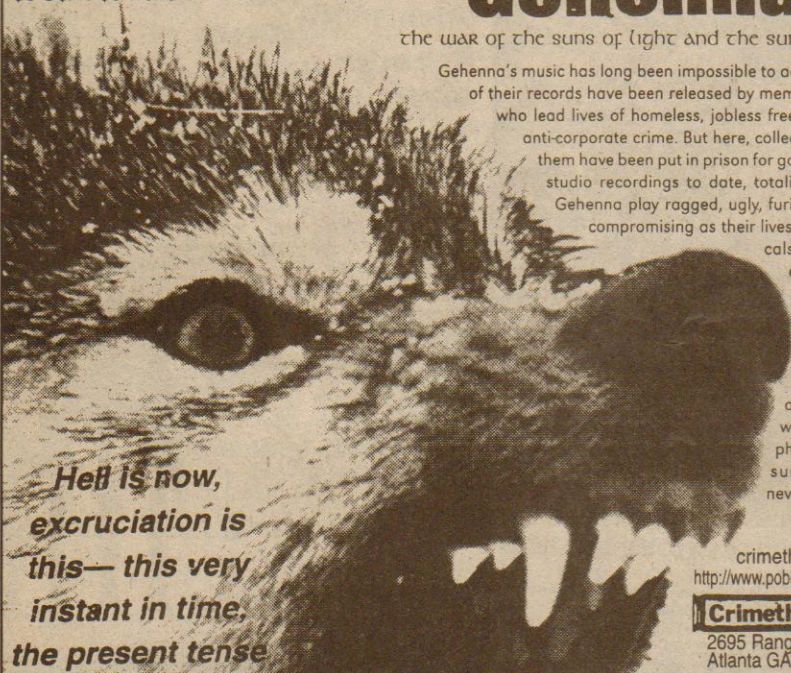
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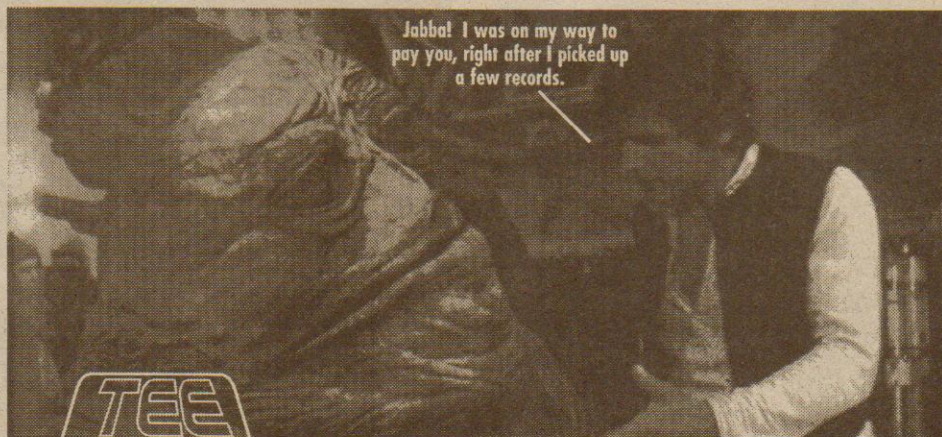
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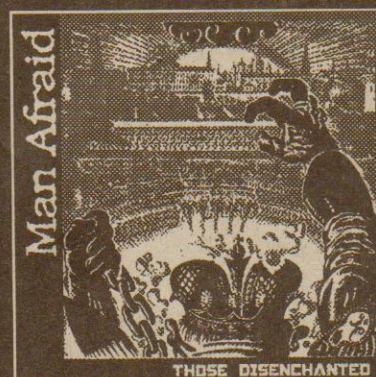
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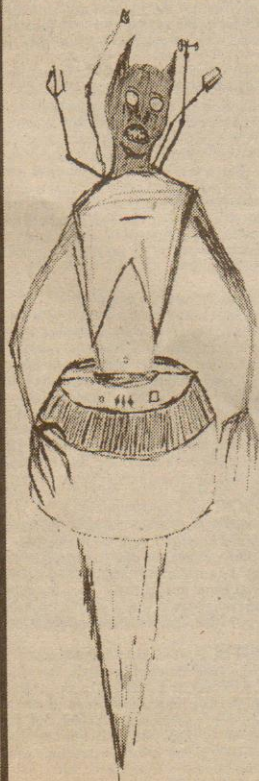
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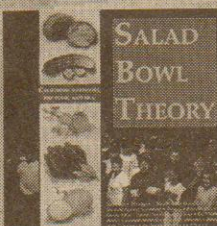
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**ABBESTIA #7** 5x8 \$3 48pgs.

A punk 'zine from Italy which includes some lengthy thoughts on the conflicts and communication in a healthy hardcore/punk community, the nature of personal 'zines, a recent show that brought considerable happiness to the editor, Andrea and the merits of the Snuff/Gloria Gaynor hookup. There is a long section wherein a bunch of folks describe what the punk/hardcore community means to them. An enormous section of reviews of 'zines, cassettes and records ends the issue. SJS (Andrea Poinini/CP 215/10064 Pinerolo/Torino/Italy).

**ABSENT DEVICE #1** 5.5x8.5 \$1 20pgs.

Cultivating hope from punk rock lyrics, comics, reviews, an eerie short story and an insightful 20 questions interview with Guy Picciotto of Fugazi. This 'zine is a mixed bag, nothing too serious, nothing too silly. CKC (PO Box 6/Richmond, VA 23218).

**ABSOLUT HARDCORE 'ZINE #1**

8.5x11 \$2 24pgs.  
(En Español.) Finally, a 'zine with my boy Lou in it. All on the cover! Yes, it's a dream come true! Don't worry if you're not fluent in Spanish. I'm not and I found it extremely entertaining to make up my own questions and answers for the short SOIA interview. You can do the same with Mainstrike and Xnulk. Interestingly enough, this technique also works for the small profiles on Jawbox, Descendents, Manifesto, etc. I can tell you what the few columns were about, but I can tell you that this is one good looking 'zine! JLG (Jordi Llansana/Ad. Co. 35/95/08080 Barcelona/Spain).

**AGREE TO DISAGREE #3** 8.5x11 \$2 48pgs.

This Canadian 'zine is made up of a bunch of columns, 'zine and music reviews plus a Swingin' Uters interview and an anti-corporate punk statement from the band Boycott and more. Good effort from our northern neighbors. MARK (PO Box 56057/Vancouver, BC/V5L 2S2/Canada).

**ALIEN #1.1** 8.5x5.5 \$1.50 40pgs.

This 'zine is interesting because it focuses on issues that are not usually written about in other 'zines. Its main focus is about manic depression. Whitney explains manic depression, and how she deals with it plus she gives tips on how you can help your friends who have manic depression. There is also a contribution from Theo Witse of Spectacle/Tree of knowledge about his study in Quachata National Forest. She also includes a shocking article about Frances Farmer who was an actress in the 1930's who was committed to a mental institution. I definitely suggest getting this 'zine and any others you can get your paws on. 33b (PO Box 12202/Berkeley, CA 94712).

**ALL FOR NOTHING #1** 5.5x8.5 \$1 28pgs.

It's always nice to get a 'zine where the author includes a note saying that they are proud of it, as opposed to people who write "my 'zine sucks but review it anyway". The author of this 'zine is proud he did it and he rightly should be. He has a very good writing style that is somewhat unique. "Bone Needles", one of stories he wrote, is about turkeys being shipped off to a factory farm. It's quite funny and very moving. He writes about things that are popular topics today in most 'zines (ie: veganism, racism) but he does it in a different way which I enjoyed. The layout is very artsy as it's done with a typewriter, scissors, and paste. "View from a Clock Radio" is another really great story which I have to give much props to. 33b (Ivan Drury/PO Box 26043/Langley, BC/V3A 8S2/Canada).

**ALL THE PRETTY HOUSES #2** 6x6 \$1 28pgs.

This is a QUICK read. Thirty-something point type, coupled with short thoughts Lisa was planning on ripping it apart, so she showed how kind-hearted she could be by giving it to me, the old sofie. Well, it's somewhat irritating, but at the same time, the author has an unique style and train of thought that works for me. It's something I'd really like to pick up for free from a creative friend, but not something for which I'd send a buck to a complete stranger. DO (PO Box 460692/Escondido, CA 92046).

**AMUSING YOURSELF TO DEATH #3**

8.5x11 \$2 22pgs.  
Review 'zine. Hats off to the two guys at AYTD for taking the time to give such thoughtful reviews of 'zines with topics ranging from being Jewish in the USA, temp job hell, people who like word games, DIY gynecology, poetry, etc. The 'zines in here seemed more universal and real life, as opposed to say a lot of sXe scene talk. There aren't tons of 'zines in here yet, so I encourage all of you to submit your little gems to AYTD and make their jobs more difficult. Also an article on 'zine libraries complete with address and an "interview" with "old-school self-publisher" Thomas Paine. JLG (PO Box 91934/Santa Barbara, CA 93190-1934).

**AMUSING YOURSELF TO DEATH #1, #2 & #5** 8.5x11 \$2 22pgs.

This is a review 'zine that takes place within the quickly expanding universe of D.I.Y. publishing and does so with considerable passion and energy. Ruel and his sidekick Dave don't go for the all encompassing scope of Factsheet Five but then they have managed to disgorge one issue per month since May '97. That is an amazing accomplishment and if the pace is maintained they'll deserve a parade someday. Each issue contains 50 or so reviews of 'zines from across the self publishing spectrum: Libertarian newsletters, comics, personal 'zines, pro wrestling 'zines, music 'zines, Seinfeld 'zines, etc., with a maximum of little known publications. The reviews usually try to grasp the philosophy and/or concept of each 'zine and critique the resulting 'zine with respect to it's intentions. Quotes are used often and to good effect and enhance the feel one gets for the 'zines in question. In depth reviews from folks who love 'zines and understand the culture from which they come. Very nice. Also included are pages of 'zine related festivals and events listings plus 'zine news. Issue #1 has an essay on old school self publisher Frederick Douglass, #2 begins the plans for an "around world in 30 'zines" issue and #5 has a reprint of an interview with technopoly critic Neil Postman. They owe him for the title of their 'zine. So check this out for your monthly dose of all 'zine info. SJS (Ruel Gaviola/PO Box 91934/Santa Barbara, CA 93190).

**ANGEL HEART #7 & #8** 5.5x8.5 \$2 20pgs.

Cool anarchist information and a great little tidbit by Pascal Panx. Legendary distributor of punk. Mostly a resource for bands, labels and distros. CH (J-P Maikkua/Kotainementie 4783964) Koli/Finland).

**ANATHEMA #1** 11x8.5 \$2 36pgs.

This is the two authors' first attempts at doing a 'zine, and I would say that they did a good job. They are both perfectionists which shows in their work. The layout is great and their writing is very clearly thought out. There also is an interview with Adam Nathanson of the (Young) Pioneers, and Erik Funk of Dillinger 4. Plus rants on capitalism and the B.L.A. With some reviews and pictures thrown in this 'zine makes up a good read. 33b (PO Box 8863/Minneapolis, MN 55408-0163).

**ANDROGYNY? 5.5x8.5 \$1 40pgs.**

I hadn't expected to enjoy this 'zine as much as I did; even though I will admit it needs some work. I picked it up coming out of the jaded haze of a mass 'zine reading weekend due to our imminent deadline. My only real complaint was that the copy job was a bit shoddy sometimes, making it difficult to read. The editor, Nita, covers personal and political topics that she feels passionate about such as androgyny, capitalism, Christianity (with many unsettling Bible quotes in tow), alternative medicine, marriage, e-mail, road kill and much more. I hope she keeps doing this projects because, as it gets more refined, I think it will get pretty damn good. (Oh, and thank you for returning that batch of misrent 'zines!) LO (Nita Bowerman c/o N. Anderson/RR#3/Brockville, Ont./K6V 5T3/Canada).

**ANTITHISESTABLISHMENTARIANISM #2**

8.5x5.5 \$1 118pgs.  
Once you get through all the long interviews with Piebald, (Young) Pioneers, Suppression, which happened to be the longest, and Race Traitor, you get hard facts on the disgrace of our civilization and disgusting statistics to prove it. In these type of 'zines, pessimism is a major strong arm to the writing. I've got to agree though, even for being such a positive person, that when the hard, cold facts smack you across the face over and over again it's hard to keep your head up. Almost all the articles, being around 10 pages each, have a political significance: our government trafficking drugs, more animal experimentation information, the manichurian candidate, etc. This 'zine is so fucking thick but goes by pretty quick. I really don't know the price of this issue and I decided to put at least a dollar, if not more. SA (Greg Neate/PO Box 21811/Roanoke, VA 24018).

**APOCALYPSE FANZINE #2**

8.5x5.5 \$1 48pgs.  
With a name like *Apocalypse Fanzine* I was expecting a bunch of straight-edge tough guy pseudo-satanic posturing, the lack of integrity or anything out of Syracuse, NY. Yeah it is a sXe 'zine, and there is some animal rights preaching going on, but *Apocalypse* is really a music 'zine and a quality one at that. There are interviews with Ensign, Snappace, 1134 and H2O. The H2O interview is the best as it features Toby running off at the mouth about nearly everything under the sun: his crews, sXe, Epitaph, touring, heads in bags and Warzone. Snappace talks about seeing a ghost. The photography is great and is anchored by numerous shots by Dave Mandel. This was a pleasant surprise. OB (18995 W. 115th Ter./Olathe, KS 66061).

**APOCALYPSE/BARBIE 4.25x5.5 64e 28pgs.**

I have reviewed *Apocalypse* before and I think that the guy who does *Barbie* also does *BondEdge* 'zine, so I was familiar with the styles before I read this joint venture. First of all there are major minus points for the monster crew band in the centerfold, but that was made up for by dropping Chip Watson's name in the introduction. The 'zine is made up of band pictures and small essays or "thoughts" from both the editors. OB (*Apocalypse*: Dana/33051 Seabright Dr./Dana Point, CA 92629/*Barbie*: 26481 La Zanja/San Juan Capistrano, CA 92675).

**ASSWHINE #1** 5.5x8.5 \$1 50pgs.

Carrie McNich creates an exciting world through her drawings and witty comments. These tales are her very own and her sincerity and genuine openness to us is well accepted. Her comics are short interludes in her life from standing in line at Trader Joe's pondering deep thoughts about the people around her or a friend's past experience brushing by Dr. Death himself, Dr. Jack Keovorkian. Carrie's slices of life are intriguing as well as self-absorbing. I advise anyone to check out *Asswhine*. SA (PO Box 481051/Los Angeles, CA 90048).

**AT EASE #1** 8.5x11 \$1 32pgs.

At Ease is a cut and paste music 'zine from NY. Elliot, Ink and Dagger and Constance Sankathi are interviewed. Also there are show and record reviews, band pictures, and some writings on sexism, relationships, and skating. I think this guy likes Snapple a whole lot. OB (Paul Warham/311 Washington Ave./Oneida, NY 13421).

**AUTOMATON #3/STREAMLINE #4**

5.5x4.25 \$1 104pgs.  
Another overwhelming little package that is almost as fat as it is wide and tall. Really D.I.Y. (Translation = pretty sloppy xerox job.) *Automaton*, as its other states, is somewhere in the poetry-esque category. Sometimes, such as in this case, a booklet's layout is really a hindrance to the enjoyment of an otherwise promising publication. It's tough to trudge through this because it's over 100 pages of type-written text that comes out smudged, faded, cut-off and muddy-looking in places. It's just tough. *Streamline* is also in this typewriter font, but isn't quite so poetic sticking with anecdotal personal issues. If this were done in 8.5x5.5 format, it might prove much more effective. DO (Neil Simon/RSC Box 2664/Pomona, NJ 08240 or: Ian/3312 16th Ave. S./Minneapolis, MN 55407).

**BREAK THE BROKEN #3** 6x8.5 \$1 48pgs.

Most of the articles revolve around scene issues, such as inspiration, straight edge and hardline, but the editor also discusses some personal issues as well. Overall I thought this was pretty good. Sure, sure, it could be better, but I think I got a sense of the person behind the pages and it was certainly a nice effort. Looks nice, too. LO (Ross/550 Berridge Rd. West/Myson Green/Nottingham/NG7 5JU/U.K.).

**BONDAGE #2** 8.5x11 \$3 36pgs.

Without even looking at that address I knew this 'zine was straight outta SoCal. The layout is straight up Indecision/Tidbit—nice big clear band photos and the ripped edges, cut and paste wording. Unfortunately the writing is not very good. There is an interview with Kevin Arnold Syndrome and lots of nice pictures. There is even a full color, straight-edge centerfold featuring some young boys wearing X's and basketball jerseys. OB (26481 La Bania/San Juan Capistrano, CA 92675).

**BABY TEE'S & CHAIN WALLETS #2**

4.25x5.5 \$1 40pgs.  
In addition to contributions from death row prisoners and an abbreviated history of sXe by a 13 year old girl, this 'zine is all about Eric and his quest for meaning in his recent history of moving around and "leaving hardcore". I don't get the sense Eric really left, he just experimented in being a leader and from the way it sounds, was really resented and hence grew a bit frustrated trying to link politics and punk rock. All in all, there are shards of hope in this 'zine, my opinion warrants a dose of humility and perhaps a little humor, but that's just my opinion. CKC (Eric S./PO Box 30/New Berlin, PA 17855).

**BADASS NATION #4** 5.5x8.5 \$1/trade 48pgs.

And you thought police brutality was no laughing matter... Only those with a sense of humor need apply for duel citizenship to the Nation of Badass. Funny bits on fashion punks, amusing Johnny Rotten quotes and comic pictures with equally worthy captions. A serious paragraph or two on anti-animal liberation (I hope the author was actually joking here), anti-copyright, mail fraud and a more extensive piece on pirate radio, as seen in *Pump Up The Volume*. Also reviews and interviews with Choking Victim and Limecell. So be it. JLG (1032 Goodwin Ln./West Chester, PA 19382).

**A BARREL OF MONKEYS 8.5x5.5 \$1 24pgs.**

Somewhat disturbing and dismal comic about a monkey whose life just isn't going well. A shot to the phrase that life could be a barrel of monkeys, meaning fun, when this monkey's life pretty much sucks. When not drinking alone and kicking cats, this monkey meets other creatures who only seem to intensify its loneliness and fulfillment with there indirect commentary on his life. There is little text or dialogue but the pictures speak for themselves. The drawings themselves aren't even cute, adding to the whole. LO (Roby Newton/16 Mallette St./Chapel Hill, NC 27516).

**BIG FISH #1** 2x3 32e 32pgs.

This 'zine is hilarious and so goddamn cute! It contains a list of how to tell if your friends are turning into vampires, another list of how not to scam, a review of the Puritans last show, a critique of the movie *Brazil* by Terry Gilliam (who happens to be my and the author's favorite director), the truth about the Spice Girls (they are actually very dangerous aliens), a list of books to read that sound interesting to me, a recipe for black bean soup and a secret helpful hint that I won't tell you. All that in the smallest 'zine I have ever seen! Even if you are not interested in any of the things listed above I suggest getting it just for the novelty. 33b (Bob Kamzelski/500 W. Beaver Ave./State College, PA 16801).

**THE BIG W.I.G. CONSPIRACY #1** 5.5x8.5 \$1 36pgs.

This 'zine is an extension or documentary outlet for the Women's Issue Group at Centennial High School in Arizona. A big portion of the contributions were by female students at this high school. In general, it covers stories, tales and adventures of self-realization and absorption. Many of these topics they write about deal with patriarchy, clashing cultures, reform, etc. Not your average high school collective fanzine. SA (625 W. 1st St. #154/Tempe, AZ 85281).

**BLACKLIST FANZINE 5.5x8.5 64e 24pgs.**

Standard fare here. A few reviews, some band photos and an inventive column about creating your own religion. The only piece here that deserves a shiny star is the lengthy Avail interview. Tim, Beau Beau and company always seem to have interesting perspectives on things; here they include videos, voting, being courted by majors and transitional points in life. The proprietors of this 'zine are obviously passionate about hardcore which helped me overlook the 5 minute cut-and-paste layout. Overall, there are a lot of similar publications who try to dabble in a bit of everything, many of which are a more enlightening read. SGL (PO Box 1431/Ojai, CA 93024).

**BLIND TO FAITH #1** 8.5x11 \$1 26pgs.

*Blind to Faith* sports the following: an appreciation for punk rocks past, a rough and tumble attitude, a nice clean cut 'n' paste layout and a love for one of the finer things in this world—professional wrestling. In this the inaugural issue get an interview with Tony Erba that focuses on both his latest band, Nine Shocks Terror, and his potential future in the squared circle, a reprint of an interview with Darryl of the Bad Brains (circa 1980), record and 'zine reviews, a reprint of an interview with Barry of the Necros, band pictures, and a report on a wrestling card that featured a thumbtack match. I can definitely envision the editors sitting on the couch with a six pack, the punk rock cranked, and ECW on the television. OB (4311 Lorain Ave./Cleveland, OH 44113).

**BLIND TO FAITH #1** 8.5x11 \$1 30pgs.

I never thought one interview could give an entire 'zine a name to remember. *Blind to Faith* offered me one of the most interesting interviews to come by. Ryan does 4 interviews here: Asshole Parade, Fang, In/ Humanity and another C.R. interview. The In/Humanity one opened a bit of personal "other life" type realities. They discussed Chris's (the vocalist) life on stage. When I mean by stage I'm not talking about an acting career or Broadway, but nude swingin' and jinglin'. Yeah, Chris talks about the exploitation and greed involved in the sex industry. You just don't hear about stories like that, even from time to time. Other than that, your basic shit—pages of pictures and reviews. SA (PO Box 771296/Lakewood, OH 44107).

**BURN COLLECTOR #6** 5.5x8.5 75e 12pgs.

A short telling of Al's awkward adolescence and how he acquired many of his vices. In his witty and intelligent style he recounts his first encounter with his favorite drug—coffee, the drunken effects of sleep deprivation as well as his first encounters with punk. If you have read any *Burn Collectors* before you know that Al has a talent for telling tales. Although this issue is surprisingly short, I was not disappointed by the content. LO (Al Burian/307 Blueridge Rd./Carboro, NC 27510).

**BLOODREDLIPSTICK #1** 5.5x8.5 \$1 24pgs.

I call it poetry, they call it journal entries. Despite the fact that I'm not really a big fan of poetry I still enjoyed what they wrote. The different entries had a negative and pessimistic feel towards them which always gets my attention. The layout was simple and a bit blah, but I think that adds to the character of the 'zine. There was a neat little one page deal as part of the intro about how society puts too much emphasis on finding a significant other which I really enjoyed and agreed with. 33b (Daryl/2026 Russel St./Bellmore, NY 11710).

# zine reviews



**BLOOD MOP #1** 4x6 \$1 16pgs.

Nine stories of body excretions ranging from cum, to spit, to breast milk. The stories are funny although a bit on the gross side, especially the story about the "super special sauce" on the burgers at Burger King (use your imagination). He may put more out if he receives more stories. 33b (Migraine/PO Box 2337/Berkeley, CA 94702)

**BÜG #8** 5.5x8.5 \$1.50 48pgs.

This issue of *Bug* is 100% 1980's big hair and spandex cock rock. This is a truly funny 'zine. The editors interview Enuff Z Nuff and Dee Snyder and also recount their own adventures when they were metal heads. Some of the material used in the layout had me laughing out loud. I mean how can you go wrong with an article entitled, "The Night of my Dreams: Warrant Live in Concert". OB (PO Box 534/Boise, ID 83701)

**BUSINESS AS USUAL #1** 8.5x11 \$1 32pgs.

A newsletter full of clips from other newsletters. Interviews with Good Riddance and The Fixtures. Blah. Writing on the Zapatistas and not much else. I could see some kids into snotty punk rock fiddling through this issue. SA (Matthew Kellard/1156 Monument St/Pacific Palisades, CA 90272)

**CARNIVAL OF CHAOS book** 5.5x8.5 \$8 128pgs.

This book is about being on the road with the Nomadic Festival of 1996. In a nutshell the Nomadic Festival is a whole bunch of anarchists, hippies, punks, etc. traveling across the country stopping in cities to put on their performance of guerrilla theater. This book was originally done as a 'zine but they found it easier to print it as a book. Most of the writing is done by Sascha Altman DuBrul although there are a few contributions. I didn't think I would enjoy this as much as I did. Sascha writes about traveling from city to city and about their ups'n'downs. It's great for people who are into personal traveling stories or for people who are thinking of planning this type of event. 33b (Bloodlink Press/PO Box 7414/Philadelphia, PA 19101)

**CHANGE OF HEART #1** 5.5x8.5 \$1 34pgs.

A 'zine that I can really relate to. Combines personality in every quick story or dream with witty prose about "life and how to live it". Mr. Dombrowski seems to follow the same line of thought in most of his writings. This is why personal 'zines are so fucking cool. "There is on this paper a forest... where we used to belong..." SA (Scott Dombrowski/102 E. Liberty St. Apt. 205/Savannah, GA 31401-4438)

**CHARRED REMAINS #7** 5.5x8.5 \$3 60pgs.

From Hull, England a chronicle of the life of a guy named Russell. Lots of good humored stories about the significant events that have determined the scope and content of this issue plus long and revealing interviews with Texas Is The Reason and Wolfie Retard. Also included are brief chats with Fugazi and broccoli and equally brief 'zine and record reviews (though there are more than 200 in all). The fun stuff scattered throughout the pages are Russell's tales of personal adventure and intrigue. A visit to a nude beach in France, a journey full of Satan supplied surprises and of course a few sex fantasies for good measure. Quite a bit of info relevant to the scene in Hull is also provided. All around this is a pleasant read. SJS (Russell/PO Box 43/Hull/HU1 1AA/England)

**CHUMPIRE #89** 8.5x11 32e 2pgs.

Another page from the life of Greg Knowles, western PA resident and scene documenter extraordinaire. He reviews a bunch of truly underground music and 'zines with short and concise reviews, occasionally covering a label's entire output. A couple show reviews and an overview of Plow United and the road trip to their next to last show precede information about the evolving NW Pennsylvania scene and it's performance spaces. Greg continues with essays on rewriting history, high school reunions in the movies, Frida Kahlo, swimming and driving in Florida, the PA sales tax, metallic hardcore and the roles of clothing/uniforms in hardcore. It's amazing sometimes how much good stuff can be crammed onto a double sided sheet of paper. SJS (PO Box 680/Conneaut Lake, PA 16316)

**CHUMPIRE #s 82, #85, #86 & #87** 8.5x11 32e 2pgs.

Greg Knowles cruises along at the speed of life sending us notes and observations on his experiences. These issues cover travels in Florida, his ailing father, the bands and scenes of Eastern Pennsylvania, Western Pennsylvania and Ohio. Also thoughts on pit apes, pawn shops, Frida Kahlo and Tamagotchi for starters. Smart, critical and good natured missives that find universal relevance in day to day events. Reading through a bunch of *Chumpires* only strengthens my belief in the importance of being conscious of the subtleties within the larger patterns of our experiences. Writing these out and sharing with others is a high calling indeed. I for one look forward to *Chumpires* 88-1000... SJS (PO Box 680/Conneaut Lake, PA 16316)

**CIVILIZATION VIOLENTA #6** 5.5x8.5 \$7 32pgs.

Awesome 'zine from Argentina. I think these guys have one of the best scenes running right now. I loved the drawings and photos. This reminds that my Spanish is getting rusty. Go and get this right now! Well what are you waiting for!!? CH (C.C. 1768/(1000) B.S.A./Argentina)

**CLEAR WINNER #3** 5.5x8.5 \$1 26pgs.

I've been waiting for this issue to come out. *Clear Winner* is the type of 'zine that can actually give me some sort of quivers just by looking at the cover. Simplicity is sometimes the best way to present something and Bryan sure knows this word to a tee. Once again Bryan has met my expectations and left me with a smile. In this issue, like the others, he lays his emotions on the table, or paper, while dodging excess ruffage packed in most 'zines. A few pictures, some floaty articles and a clean layout summarize the rest of *Clear Winner*. And in my opinion, Bryan seems to like it like that. SA (Bryan Sheffield/10 Kaw Ave./Rockaway, NJ 07866)

**COMING TO A CONCERT IN THE RIGHT MOOD** 5.5x8.5 free 4pgs.

This is a rather poorly drawn cartoon spoofing stereotypical straight edge dress and action. Unfortunately this 'zine is not half as funny as that Black Metal they got over there in Norway. OB (Andreas Bakkeno/Kirkeveien 5/8009 Bodo/Norway)

**COMPILATION 'ZINE BY THE INDEPENDENT ARTS COALITION OF SONOMA COUNTY** 8.5x11 \$3 50pgs.

This compilation 'zine blew me away. Through poetry, political and social articles, short stories and information bulletins from various artists, this 'zine serves as a perfect handbook in creating a true community dedicated to the advancement of independent art and positive change. Order your own copy and learn how to do the same thing in your town. Then write the IAC a letter thanking them for all their inspirational ideas. These guys and gals have got a clue and are putting it into action. Thank you IAC! ABB (The Independent Arts Coalition of Sonoma County/PO Box 15306/Santa Rosa, CA 95402)

**CHIMPS #2** 5.5x8.5 \$2 32pgs.

Loaded with text, this 'zine really gives you a feel for the Brighton scene from the perspective of several women. Included are some pretty interesting interviews with women graffiti artists, Vique Simba and The VSS. CKC (Layla/PO Box 2804/Brighton/BN2 2AU/UK)

**THE CRICKETS SEEM LOUD #1** 8.5x11 \$3 32pgs.

Very strong opinions fill the pages of this Austrian straight edge 'zine essays/editorials on straight edge, vegetarian/vegan diet, D.I.Y. and freedom of speech are featured as well as interviews with Surface, Sevenyearswar, Descendants, Rhythm Collision. Some short record reviews, photos and other random straight edge stuff fill out the pages. Layout improvements are promised for the next issue and will be greatly appreciated. All stuff is in English except one essay in German. SJS (Edi Lehner/Wienerstr. 14/3452 Heiligenbach/Austria)

**CRYPTIC SLAUGHTER #7.5** 4.25x11 75e 22pgs.

I could probably go through each piece in this issue without boring you to death. Well I'll try. First, he talks about how patches these days are taking over his hometown Spokane and he gives a brief time line, too. He doesn't really like patch wearin' people that wear patches just to look like a patch wearin' person. Does that make sense? Anyway, he goes on about stealing from the library as a no-no, another question on unity, his spring break and, lastly, an interview with Man is a Bastard and Behead the Prophet. Okay, I skipped a bit but mainly that's it. SA (Giovanni/PO Box 1781/Spokane, WA 99210)

**DAMATA #4** 5.5x8.5 64e 36pgs.

Nice little personal 'zine, not too crazy, diary-esque writing. Pieces include works of fiction about women which I won't ruin for you by discussing here. This would definitely be enhanced by my knowing the editor, but I liked it all the same. LO (Sera Bilezikian/Box 4056/3001 Broadway/New York, NY 10027-6598)

reviewers: CKC=Carrie Crawford,  
MARK=Mark Register, GLG=Jamie  
Gluck, KM=Kent McClard,  
SJS=Steve Snyder, SA=Steve Aoki,  
DO=Dylan Ostendorf, LO=Lisa  
Oglesby, DA=Danielle Arcidiacono,  
MM=Mike Phyte, CH=Chuck,  
SGL=Sara Gwen-Lenth,  
ABB=Anthony Brett Bezsylo,  
EW=Emmett White, BH=Brett Hall,  
BENX=Ben Merlis, JI=John Isaacson,  
33B=Kristi Fults, and OB=OB

**DARKNESS AT NOON #12** 5.5x4.25 \$1.50 40pgs.

I had a really hard time reading this 'zine. Maybe it is because I'm not really interested in 'zines like this, but I found it pretty boring. The author complains a lot about his life and basically feels really sorry for himself. He went into great detail about how he wanted to move, which I hope he did so he can have something more exciting to write about and maybe even become happier. 33b (PO Box 465/Mountain Pine, AR 71956-0465)

**DDT 'ZINE #2** 5.5x8.5 60e 20pgs.

The cover boasts: "I don't care if you'd rather read band interviews. This isn't one of those kinds of 'zines." This person is driven by the idea that he wants to express himself and he enjoys it, whether he sells 'zines or not. For that reason, he stopped making people pay for DDT, except through the mail. I like that. Plus he felt that it was silly to put ads or reviews in a small 'zine, because that isn't what he thinks it's about and they end up spoiling the 'zine. Right on! Some of the articles cover the themes of how make-up only functions as a cog in the machine of standards we live with degrading our lives and loves, style only punks and the way music can work as a pacifying distraction—even for punks. This person make numerous references to the panel of white haired men in suits who smoke cigars and control the world. It's like he's seen it. LO (Colin McQuillan/3708 Bloomingdale Ave./Valparaiso, IN 46383)

**DECEPTION #2** 5.5x8.5 60e 20pgs.

Yet another per-'zine that is improving, but still has quite a bit room for improvement. The main forces behind this 'zine, two Jonathans, are young straightedge Tennessee punks with a lot of creative energy that is full of potential, but just needs time to be molded. Smooth out the rough edges a little, you know (although I suppose everything should have some sort of edge, right?). Interesting, but a little on the high school end of the spectrum, so older punks might not be as interested as you young-uns. Most of the usual elements are included. Very D.I.Y. DO (Johnathan/1479 Carr Ave./Memphis, TN 38104)

**DIARY OF A MADMAN #1** 5.5x8.5 75e 80pgs.

Clichéd title and all, this memoir is a journey through the interior of Jacob's mind, the connections made when one thought leads to another, linked by a lonely, sad thread of depression and despair. Poignant poetic rants about anger and loss and another example of what has become a bit of a trend, serious self diagnosis and personal neurosis inventory mixed with bouts of incoherent depression speak. Approaching über-human in terms of analysis and quivering, helpless lump of a man in working reality, I find myself asking if this is live or memorize. CKC (Jacob/5731 Jackwood/Houston, TX 77096)

**DIET SOCIETY #6 & #7** 5.5x8.5 \$1 40pgs.

As much as I hate to throw things into categories, Diet Society is a self proclaimed political punk 'zine. It lives up to this description quite well, especially seeing as how this particular issue's theme is "punk". It includes a well written and informative article about the latest Mexican revolutionaries, a Zapatista update, thoughts from various hardcore gurus on what exactly "punk rock" is and an article on the hot new martial art movie trend. (Which pertains to neither politics nor punk rock.) Some reviews, too. Oh, and don't send this guy any of your shitty 'zines, he doesn't want to review them. ABB (Jon K./4520 Bennett Ave. #213/Austin, Texas 78751)

**DECADES OF CONFUSION FEED THE INSECT**

#13 8.5x11 \$1 18pgs.  
Not really sure what to say about this one. There is some cool art in here, but the two stories were hard to read and one is missing its own conclusion. Not a 'zine I would really recommend to anyone. DA (3105 Hamilton St/Philadelphia, PA 19104)

**DWGSHT #9** 8.5x11 \$2 48pgs.

Interviews with Remission and Brother Inferior along with some reviews, letters, and a few columns round out the standard parts of *Dwgsht*. But this issue also has articles about homophobia in the Third Reich, and some stuff about socialism with regards to two different strikes that occurred in US history. Well put together with some real stuff to read and ponder. KM (PO Box 70/Annapolis, MD 27404)

**DRIVE TRAIN** 4.25x5.5 \$1 24pgs.

Hooray! Finally another good personal 'zine filled with real QUALITY poetry. Not that half-ass shit that always makes me cringe when I read this type of 'zine. Really, the only thing worth mentioning is the fact that it's good. Nothing more specific than that. Worth a few reads. DO (1892 A Market/San Francisco, CA 94102)

**EARQUAKE #54** 6x8.5 \$3 28pgs.

A well constructed punk 'zine from France with quite a bit of graphic content, band photos and covers of stuff reviewed. Interviews with Torn Apart, Stranded, In Crowd, Tilt and Idle fill up about half the pages. The remainder is given to reviews of 'zines, books and music, with considerable emphasis on French publications and bands. SJS (Fred Leca/88160 Le Menil/Thilloir/France)

**EARQUAKE #52** 5.5x8.5 \$3 40pgs.

Last time I checked I don't speak any of the romantic languages, let alone French. The only Parisian I know is the department store found bedded in the malls in Georgia. Fleas and Lice, Skintorbox, Animal Chin, Marmottes Apaties, State of Fear. Whatever. MM (Frederic Leca/Le Menil/88160 Le Thilloir/France)

**ENOBBLED MIND #9.5** 8.5x7 \$1 40pgs.

This 'zine is strictly photos ranging from Superchuck to the Dance Hall Crashers to Avail. The pictures and the layout are good. I don't have much else to say about it though, so if you are into band pictures then you probably will want this. 33b (Jered Bogli/71 Pitkin St/Manchester, CT 06040)

**ENOBBLED MIND #10** 8.5x11 \$1 44pgs.

A mature 'zine. Nicely laid out and easy to read. Cool contributions on what straight edge means to various people. A cool interview with John Yates of SteelWorks. A different, but interesting piece on DC people and their cars. I really just like the feel of this 'zine. No real attitude, just different than the atypical hardcore 'zine. Pick it up. MM (Jered Bogli/71 Pitkin St/Manchester, CT 06040)

**EUROPEAN MANHOOD #1/STRAIGHT OUTTA DUNKERQUE** #7 8.5x5.5 \$1 40pgs.

I was really impressed with this 'zine, great layout, good interviews and a nice balance of humorous and serious writings. This double issue has interviews with Swing Kids, Los Crudos, Undone and Christian Usision of Ferguson. I really liked the pieces on death, ghosts and Guatemala. Hell, you can even vote for the hardcore lover boy '97 contest. Keep this coming. I like what I see. DA (9 Allée des Alouges/59760 Grande Synthe/France)

**EVENTIDE FANZINE #2** 8.5x11 \$2 80pgs.

A New York/New Jersey hardcore 'zine that features mostly short chats with a variety of bands, most just cover resume issues. Ignite, Catherine Wheel, Cast Iron Hike, Sweetbelly Freakdown, Ink & Dagger and Brother's Keeper talk about origins, shows, scenes and some specifics. There is also a long interview with Heft. A few columns, pages of very brief reviews, show photos and a review of punk/hardcore filmmakers round out the contents. SJS (225 Riveredge Rd./Tinton Falls, NJ 07724)

**FACE FIRST #3** 4.25x5.5 64e 40pgs.

A personal 'zine composed mostly of journal entries from the end of Julie's stay at a Massachusetts University. She works through her feelings about leaving good friends and a place she likes so she discovers her need to keep moving and not get rooted. Essays included are critical of the straight white direction that N.O.W. seems to be taking and some musings on race, class, privilege and gender bias in straight edge scenes. There is also a fast paced word construction that covers her relationship with a boy. Inmate imigist reading. SJS (Julie/31 Creek Ln./Mt. Royal, NJ 08061)

**FAR TOO LONG #5** 5.5x8.5 \$1 18pgs.

Casual style personal 'zine from Canada. The anecdotes are sometimes quirky and cute, other times borderline depressive, but always just sort of flowing from thought to thought lacking any real theme. That is except for this feeling of lost love that comes about in the pieces that speak like fiction. Weird. LO (Rom/272 Oxford St/Winnipeg, MB/R3M 3J7/Canada)

**FEAR NO LOVE #1** 8.5x11 \$1 2pgs.

This is a flyer 'zine based in Switzerland, and is basically just 2 pages of rumors and shit talking, with a few reviews. EW (PO Box 9351/8036 Zurich/Switzerland)

**FELLOWSHIP FANZINE #1** 5.5x8.5 \$1 56pgs.

I didn't enjoy this 'zine one bit. It's such the typical straight edge 'zine that it just disgusted me. It had lots of X's, meat is murder propaganda and pictures of bad sex bands. There is an okay article about what's wrong with McDonald's that was reprinted from the Animal Freedom Fighters and an article I didn't like about religion. I don't want to totally put down their 'zine because they did put a good effort into it but it just was not my cup o' tea. 33b (Dana Schnell/33051 Seabright Dr/Dana Point, CA 92629)

**FELONRY #3** 8.5x5.5 \$1 44pgs.

This 'zine has lots of stuff about local things he it in his city or state. A couple pages remind me of what people write in high school yearbooks at the end of the year. There is a lot of animal rights articles and clippings throughout the 'zine. And a funny excerpt from the *School Stopper's Textbook* by Monty Python. There is a lot of reprinted things in here, and a few personal writings. Also, there is an interview with the Jinkies. 33b (Adam Szlachetka/1405 Burkley Rd./Williamston, MI 48895)

**FIREBALL #6** 8.5x5.5 \$1.5 35pgs.

This is a comics only 'zine. The art is really well done. The story is open to a lot of interpretation. It has to do with the fall of angels to hell, or perhaps with the creation of evil... I'm not entirely sure actually. All I know is it looks really nice. All the demons look good. KM (PO Box 2328/Providence, RI 02906)



**FIFTY-NINTH ST.** #2 5.5x8.5 \$1.32 40pgs.

The incredible cover picture of a locomotive racing through the night, which looks to be a wood cut print, may be worth the price of this one alone. The bulk of this 'zine is a travelogue of a summer trip to Europe. There's a thoughtful balance here between travel anecdotes, history and personal observations about the people and places he encounters. Worthwhile if you're planning to tour Europe or are a fan of travel narratives. There are also some very honest words by Phillip Dwyer, formerly of Inkwell, about expressing your life through 'zines and bands. SGL (Tim Elder/PO Box 811/New York, NY 10185-0811)

**FIST FUCKED** #2 5.5x8.5 \$1 24pgs.

Lots of stuff on sex and being pregnant. The writer seems to be really into things written about sexuality (she's starting a 'zine distro that focuses on sexuality and gender). I wish she would have delved into that a bit more in her 'zine. The layout makes it a little hard to read with the ads running into the text. 33b (Heidi Riches/PO Box 34/Listowel, Ont./N4W 3H2/Canada)

**FLORIDA YOUTH NETWORKING 'ZINE** #2 5.5x8.5 64p 28pgs.

There are a lot of amazing things coming out of the Florida scene these days and this 'zine is no exception. Though not much to look at, it's filled with fresh ideas and inspiring, well-researched articles on topics from alternative menstrual products to textbooks to an incredible youth-run youth center called The Third Place. Especially useful to many people, I imagine, is an invaluable article called "Breaking Free" which gives detailed information about living on your own to those who are not yet legal adults. This 'zine seems aimed primarily at junior high/high school aged individuals and is intended to facilitate networking within Florida, but there's definitely something here for everyone. Damn, these people are really doing something and are proof that you don't need a plethora of resources to make a genuine difference. SGL (Tori & Megan/PO Box 720418/Orlando, FL 32872)

**FLASHPOINT** #2 8.5x11 \$4 88pgs.

If you have any interest in gender roles or sexuality, then this 'zine is essential. I have never seen a 'zine that deals better with exploring all these issues—covering different views and ideas. There are so many articles in here that I couldn't possibly do any justice by talking about them in such a small place. Just get this 'zine... now! DA (PO Box 5591/Portland, OR 97228)

**FLASHPOINT** #1

8.5x11 \$3 62pgs.  
Okay, read my review for #2 (above); plug in the topic of religion and this review will be the same. Wow—this covers so much about atheism, organized religion, the religious right and abortion clinics. I was especially interested in the piece on the inquisition in Mexico and the seldomly discussed topic of ritual abuse. Get both of these issues and get educated. DA (PO Box 5591/Portland, OR 97228)

**FLOWER BIRD WIND MOON** #3 5.5x8.5 \$1 36pgs.

Lots of little stories that could have been autobiographical... or not. I really liked one called "Roar" about 2 old friends meeting again after a while. There is a review of a band called Kodlak that the author likes. I thought it went on for too long but the author gets really into describing everything which I guess is neat. I probably would have enjoyed it more if I knew who the band was. There is a good article on Affirmative Action. There is also some directions on how to make a kite. I enjoyed that page because we had a "kite revolution" here a couple years ago, so it brought back some memories. 33b (504 Oakland/Austin, TX 78703)

**FREEWILL** #2

8x6 \$2 28pgs.  
An honest effort at a personal 'zine, but really has little in the way of originality to offer. From Australia, it's 2 women (or is it wimmin?) who discuss all the usuals: boycotting Shell, anti-apathy, poetry, rape and religion. Just nothing really outstanding about it. DO (42 A. Beckett Rd./Narre Warren Nth./Victoria 3804/Australia)

**FRIEND OF MINE** #4 8.5x11 \$1 32pgs.

A fanzine from the Christian underground. A number of boys profess their faith and the righteous direction of their bands. Their is an expose on straight edge and why it and Christ cannot mix: Christians must remain pure. There are some short reviews and information about the Tooth & Nail label which is apparently affiliated with the Christian underground but may be diversifying to broaden it's appeal. (Sounds familiar?) *Friend Of Mine* documents a piece of the larger underground which will remain ignored for the most part. Tunnel vision precludes most communication. SJS (1749 Old Creek Trail/Birmingham, AL 35216)

**FOXBORO** 5.5x8.5 \$1 16pgs.

Number one, the 16 pages is kind of deceptive because the type on some of the pages is small as hell. Shit, it is probably smaller than this review. *Foxboro* is an attempt by Jon to actually get something done in the suburbs of Boston instead of just sitting around doing nothing. Right down to its name, *Foxboro* all about blatant localism. There are two of those profile things on Converge and Cave-In, some writings on fighting boredom and laziness, and a piece on love lost. While a lot of this 'zine is site specific, anyone who has sat on their couch and said "I am so fucking bored" could probably relate to the underlying theme. OB (3 Bailey Street/Foxboro, MA 02035)

**FROM THE INSIDE** #1 8.5x5.5 \$2 88pgs.

So the woman who did Alien decided it was much to much to try and tackle the theme of mental health in her regular 'zine alone, so she started this 'zine as a side project. It is mostly reproductions of essays from other academic journals, but she writes stuff as well. A bit more removed than what I was used to from reading Alien, but certainly an interesting, intellectual read. I like it when people tackle specific issues like this. A cool project. LO (Whitney/PO Box 12262/Berkeley, CA 94712)

**FECAL FORCES** #6 8.5x11 \$4 28pgs.

All of the interviews and features on Blackbird, Hellkrusher, Forgardur Helvitis, Passion Bridge, Betty Bondage, Drone Records, Invazija, El Kaso Urkijo, Unutrasnji Bunt, Senseless, The Finnish D.I.Y. scene and the French Punk scene were interesting. It's the rest of it I did not like. This was called the "Flesh Issue" (referring to sex, not gore), and although there's nothing wrong with sex itself, I thought the treatment of it in here was fucked up, a lot of it anyway. There was an Anarchists Defense of Pornography by the Boston Anarchist Drinking Brigade(!), which I think is pretty much self-explanatory. There was some fiction in here about rape that was meant to arouse, and the general feeling was "if it has anything to do with sex, it's good", which I think is screwed up. Also, this author has a fascination with Satanism, which if you haven't figured out is just a reaction to Christianity, and an organized religion at that. I think for the most part this whole 'zine is just a reaction to mainstream society's morals, with little concern as to its own place or thoughts. Lots of horror and gory drawings throughout. Too bad. EW (Boris Kukatz Milakovic/Sv. Duha 30/34000 Potraga/Croatia)

**FROSTBITE** #5 8.5x11 \$1 26pgs.

Although *Frostbite* comes off as a sXe music 'zine, further investigation reveals a journal like publication with a whole lot of Theo. Read about what music he listens to, the dreams he has had (literally), the fest he put on, why he is sXe, etc... In other words, get to know Theo. I'll give you some insight into the man: he is vegan, pro-choice and, yes, sXe. He actually seems like a pretty nice guy. Also lots of band photos. JLG (129 Keller Ln./Trucksville, PA 18708-1616)

**GLUTTON FOR PUNKISHMENT** #1 5.5x8.5 \$1 12pgs.

If I didn't know people this stupid existed, I would think this was a bad joke. Example: "Propagandhi is a prime example of what a band should be" on a page filled with cutouts from porno mags. Good for a few laughs. They even copied Epitaph ads to put on the back cover. Talk about filler. EW (PO Box 15295/San Francisco, CA 94115)

**GRACIOUS** #3

8.5x11 \$3 44pgs.  
This is seriously disappointing. In a BIG way. Look at that price! And, while I was interested by some of the interview potential (Promise Ring, Ten Yard Fight), this whole thing turns out like poop. The whole thing is laid-out using the centered text that gets really spread out at times, to fill up lines. You know what I am talking about. Anyway, it had the potential, but these folks aren't ready to take on the HAc/MRR format just yet. DO (Chrissy Dobosh/25 Tuckerton Rd./Shamong, NJ 08088)

**GROUND LEFT** #3 & #4 5.5x8.5 \$1 24pgs.

These are two intense personal 'zines that display two quite opposite facets of the publisher, Kirst's personality. Issue #3 finds her gripped by deep and dark desperation. She rants about being on the dole, having no direction, the inevitable demise of her punk soul and lack of someone to talk to while she goes from days of drunken stupor to straight edge conversion and back to alcohol binges. She pulls of some impressive rants on sellout punks, the demands her music pals put on her life and a brutal slam on the subversion of sexuality in hardcore. The angst gets pretty thick here and there, but things turn out much better in #4 as she gives up psychic self mutilation, falls in love with a new straight edge hardcore boy, gets forced into a job and her buddy band, Curl, breaks up. Once again Kirst rants with the best on straight edge, emotional honesty, cars and her menstrual cycle. Most everything else in

these issues are journal type entries which chronicle major emotional events with day to day detail. Kirst's wallow in the crushing horrors of life without satisfaction makes her mood upswing seem giddy. These 'zines document a dramatic shift in the mental status of their author. SJS (5 Paterson Terrace/East Kilbride/G75 0BA/Scotland)

**GOBLINS ARMPIT** #2.4 8.5x5.5 \$1.5 32pgs.

I like the way this looks. The art is all inspired by fantasy stuff, and Warhammer in particular. The writing is sort of medieval sounding, or pirate speak, but the topics are real world/punk stuff. Well done and original. What other 'zine can make the claim to having a fantasy motif involving Goblins? KM (PO Box 3635/Oakland, CA 94609)

**GULLIBLE** #11 5.5x8.5 \$1 24pgs.

Definitely falls into the personal *Cometbus* type 'zine. Writing on biking in the rain and movies and various other personal experiences. A few record reviews, too. Not bad, nothing ground shaking either. BH (Chris Terry/PO Box 4909/Richmond, VA 23220)

**HING FAT** #3 8.5x5.5 \$1 28pgs.

This is an interesting 'zine that focuses on mostly political and environmental issues. There are articles about East Timor, how to grow wheat grass, Leonard Peltier, health food myths and hemp. Plus some band pictures and a neat and arty centerfold. 33b (Andrew/1737 M St./Lincoln, NE 68508)

**HANDBOOK FOR REVOLUTIONARIES** #2

8.5x11 \$3 60pgs.

Now THIS is more like it. A big format, sort of like *Second Nature*. It is super-nice looking and is chock-full of really entertaining and interesting stuff. Vique Simba describes her mysterious pals in Bob Tilton, a whole article about phone tapping, a Swing Kids tour blurb, reviews, columns by fools like Mike Phyte. Pretty dope. I can get into this. One of the coolest Swedish imports since ABBA. DO (Dennis/PO 385/90108 Umea/Sweden)

**HANES/42** 5.5x4.25 free 42pgs.

A mini book comprised of a few months worth of thoughts and ruminations on graduation from high school, missing friends, creativity and a passionate relationship with a fellow human. Written with honesty these words are an intimate look inside Seph's fears and dreams. Please Tell Me What's Your Zipcode? was inside the slightly larger issue of *Hanes*. It is a mini book of thoughts written during one week of a summertime obsession with another human. A brief bit of meandering emotions and dreams intertwined. SJS (Seph/PO Box 4181/Greensboro, NC 27404)

**THE HAPPY BOOK** 4x5.5 \$1.50 44pgs.

The creator of this book wrote eight questions in a note book and passed it amongst friends and acquaintances collecting their responses on the pages of the notebook. The questions focus on what stuff makes people happy, for example: smells that make you happy, things people can do for you to make you happy, etc. Some responses bring to mind pleasant memories and thoughts. A few are surprising enough to make me happy. In particular, one response to the question: sounds that make you happy? is "Mr. Rogers cutting construction paper with round ended scissors". That sort of thoughtfulness made this project totally worthwhile for me. SJS (Klaus/62 Creekwood Sq./Cincinnati, OH 45246)

**HARBINGER** news free 12pgs.

The mouthpiece of Crimethink propaganda is a tabloid size newsprint tract which asks readers to ask many questions of themselves. Question about time, pleasure, and vicarious thrills. It then goes on to determine the nature of the problems Western Civilization faces at the end of the Second Millennium of the Christian calendar. Solutions are recommended. The rest of the pages are filled with essays on hypocrisy and plagiarism, television, death and love which seek to grind away the rust and dirt that Christian-centric consumer culture has deposited on the irrational and emotional core of human existence. The essay on death contains a sentence which gets to the heart of the *Harbinger* program: "we would do well to be wary of fulfilling our own darkest dreams by creating such a dystopia, a frozen world in which no one must fear death any more, for everyone exists forever and no one lives for even an instant." Well written and well thought out foundation for our underground culture, live for today, passionately. SJS (PO Box 13731/Salem, OR 97309)

**H8000 'ZINE** 8.5x12 \$3 36pgs.

I doubt I am tough enough to truly appreciate this 'zine. I am assuming this is the output of the *H8000* ("the H stands for hate") crew. The 'zine is computer generated and there are plenty of pictures of bands going off—in fact the layout is excellent. And luckily for me this 'zine is in English or else I would not have been able to discover such important facts like whether Sektor prefers "a 69 or a blow job". Lots of talking about the crews, sellouts, and most importantly, moshing. Apparently the *H8000* is all about the windmill. *H8000* like their hardcore with a heavy metal influence—check the bands interviewed (besides Sektor): Vitality (their all time favorite heroes—OLC ... or any other violent Clevo or NY outfit) and Darkside NYC. There are also reports from various shows and festivals where *H8000* was in effect and cold running the pit. I think Rich of Darkside summed it up best when asked what he knew about Europe, "You guys listen to a lot of really bad bands from NY". OB (H8Z/Jozef Demeesterstr. 33/8800 Roeselare/Belgium)

**HAZLO TO MISMO** #1 8.5x11 \$1 16pgs.

Un esfuerzo de cuatro chicos de Argentina. El arreglo por computadora as muy limpio. Hay entrevistas con bandas viejas y juvenes como J Church, Restos Fosiles, BDI, y Wallride. Las preguntas hacen un conversacion interesante porque son muy especifico y particular. Muchas columnas hablan de los discos compactos, y la tema es muy fuerte en el conviccion de "Do It Yourself" o *Hazlo Tu Mismo*. Les incluyen revistas de otros 'zines y discos. Imprimiendo sobre papel de periodico. Muy bien. JI (CC 213 Suc. 12 B/(1412) Buenos Aires/Argentina)

**HELLO... MY NAME IS RACHEL** #2 5.5x8.5 \$1 36pgs.

Brutally honest and personal look into the life of a young woman confronting incest, racism and other assorted, intense life issues. Not afraid to tell it like it is, there are uglies exposed here, hers and those of the world surrounding her, in all their complicated and ironic detail. Serious yet playful, this 'zine leaves you feeling like you just had an intense all night in the dark talk, and you want to do it again... tonight. CKC (3269 25th St./SF CA 94110)

**HELL YES I CHEATED** #1 5.5x8.5 \$1 28pgs.

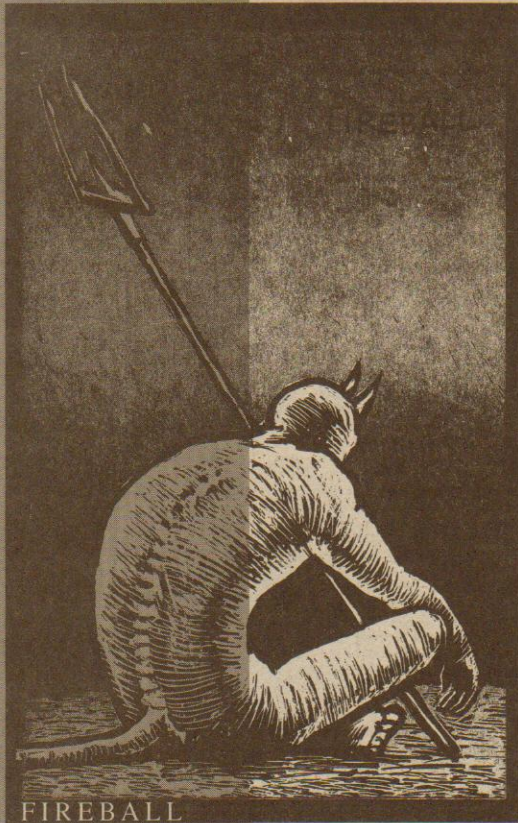
Fuck, this guy is really confrontational here. Basically he takes a part many punk based ethics and arranges himself in the other position. For example, he writes about the victimizers being your ordinary joe not a mass murderer sent on a passion of killing animals. It does make an argument that many of you can already see. The thing is that Jason also disagrees to animal experimentation, he just takes on a different view. Like I said in *Stratagem* #2 review, confrontation is needed in our scene. We need to look at everything at 360 degrees, you know. Well anyway, the rest of the 'zine is reviews and blurred xerox printed pictures. SA (Jason/5080 98th St. SE/Blooming Prairie, MN 55917)

**HELP** #4 5.5x8.5 \$2 70pgs.

I'm always reading shit on the scene in Las Vegas, the hometown of *Help*. I've been there myself and it's true; all there is to see is fucking casinos, alcohol, tri-tip signs and more casinos. It seems like there ain't a gosh darn HC kid out there, however, this time he includes a strong argument against the fact that Las Vegas is a dump site that can convince people out there that there is more to Las Vegas than beer, prostitutes and gambling. Always a shit load of good hardcore pictures to gaze at and your usual collections of writings and reviews, but probably my favorite-part of the 'zine are all the interviews, especially Rain on the Parade and Trial. Lance also deals with the band Eyelid and *Change* and *Ir's Alive* fanzines. Help is one of my favorite hardcore related 'zines now. And Lance, I'm sorry but Weinhardt's Root Beer blows IBC out of the water. Try it in a keg next time. SA (Lance Weels/137 Tamarack #12/Henderson, NV 89015)

**HELP ME TO SCREAM** #1 8.5x7 \$1 20pgs.

This 'zine is further proof that Rutgers is the punk rock university. Yeah, I have New Brunswick pride. Anyway onto the 'zine. It was a pretty quick read. Interviews with Endeavor, The Degenerates (an inside joke festival) and Stormshadow. There are also some writings on punk and Hot Topic. Much like band who inspired the title, Zak has his heart in right place and is out for positive change. OB (242 Cashel Dr./Aberdeen, NJ 07747)

**FIREBALL**



### HE WHO WALKS BEHIND THE ROWS #1

5.5x8.5 free 20pgs.  
I picked this one up in Tennessee and then it appeared in my box, too. Weird how that works. A small little 'zine with a bunch of pretty good opinions. Stuff like "Hardline—A waste of a Good Vegan" and "Purity Vs. Sex." Covers the lot of politics from the editor's personal perspective. Good sense of humor, too. MM (PO Box 624/Lake City, TN 37769)

### HODGEPODGE #2 8.5x11 \$1 56pgs.

I swear, there are so many newprint music magazines nowadays. Sort of a cross between HaC and PP, *Hodgepodge* does all the reviews and interviews bands. This issue features Monster X, Ink And Dagger, By The Grace Of God, Antidote, plus other articles. Plus this 'zine looks really nice. LO (Mike Schade/432 Red Jacket Quad/SUNY Buffalo/ Buffalo, NY 14261)

### HOLDING BACK 5.5x8.5 \$1 44pgs.

An interesting mix of thoughts on sexuality, seasons and friendship. There is no way this 'zine could escape being called emo because it embodies everything I think of under that heading. Very personal and honest writing done with an artistic flair. Rather sweet. LO (Kristophe/126 Queens Court/Wilmington, NC 28405)

### I AM NOT NATURALLY EVIL 5.5x8.5 \$2 24pgs.

Depression. Rants and short pieces about how it feels, what it looks like, what it tastes like, the anger, fear and frustration. Emptiness, suicide and mental hospitals, this is a serious deal. CKC (181 Shekley Ct./Marietta, GA 30066)

### INABANDON #3/THIRD WHEEL #2 5.5x8.5 \$1 60pgs.

So much crammed into this, it's rather intimidating. But the vibe that it sends off is a really pure and energetic youth type of thing. The layout is really good quality and the content follows suit. I guess that, if I were asked about how I'd sum this up in a phrase, I'd say that *In Abandon* is really about this guy's realization that he's finishing up being a kid and moving into adulthood. It's all done well. *Third Wheel* goes for more of a blend of personal and social topics. Some really good thoughts on Race Traitor's stupid ass interview in HaC #13. I highly recommend this. DO (PO Box 82192/Tampa, FL 33681-2192)

### AN INESCAPABLE APOCALYPSE #1 8.5x11 \$3 28pgs.

The editor of *Self...Killing...* 'zine brings us an in-depth political 'zine. There is a lot of writing contained within this 'zine, much of which deals with the political side of hardcore. For instance there is an interview with a member of Cincinnati Hardline which attempts to enlighten members of hardcore and punk about the positive aspects of the movement. There's also a piece written on the differences between drug-free and straight-edge (pretty intuitive). Other interesting pieces include "Black Nationalism to Black Power Ideology and Organizations," which dispels the stereotypical negative thoughts; "The Legalization Debate: Attacking With the Truth" and an interview with Rod Coronado, the ALF party member serving time for animal liberation tactics. Pretty intense stuff that could be of interest. MM (6220 Wynwood Dr./Crystal Lake, IL 60014)

### IN PLAIN WORDS #3 5.5x8.5 50c 16pgs.

A pretty appropriate title for this 'zine. Your basic diary style thing with columns that read like free flowing ideas. Topics include sex, being an outcast, loneliness, fear and 'zines. I didn't feel totally sucked into this one, but the part about creating your identity by being an outcast was cool. LO (Adam/401 W. Kennedy Blvd./Box 829/Tampa, FL 33606)

### INTERBANG FANZINE #5 news \$1 16gs.

A *Slur & Lettuce* style newspaper fanzine, but with a few more columns and interviews. This issue boasts columns from the editor, Lawrence Livermore and Suzie Lameass, as well as interviews with Jen Angel from *Fucktooth* 'zine, Hickey and the Crucifixes. Plus the usual ads and news. Not bad. LO (Ben Brucato/620 W. Spruce/Ravenna, OH 44266)

### INTERNATIONAL STRAIGHT EDGE BULLETIN #22 5.5x8.5 \$3 36pgs.

God damn there's a lot of info in here. Scene reports from every corner of the earth (places I never knew existed or had HC scenes), e-mailings from lots of different people, writings from Yann (the editor), interesting interviews with Meantream, Sight for Sore Eyes and R.A.S.H. (Red Anarchist Skinheads) United; as well as a couple columns which look no different than the e-mail. Oh, and really short reviews. He really packs this stuff in here; there are hardly any pictures or ads or anything, just text. I, personally, was perplexed by the recounts of the lengths some people have to go to in other countries to be involved with HC, it kinda makes me feel spoiled. The interviews were really interesting and informative. If you're looking to expand your horizons beyond your insulated little world (and get some contacts) this is the place to go. EW (Yann Boisleve/BP7523/35 075 Rennes Cedex 3/France)

### ISOHYET #2 4.25x5.5 \$1 40pgs.

Rich, imaginative, brief vignettes from a young woman writer (or hyper creative writing student) that teeter on the edge of raw emotion and trite 'oh, woe is me' ca-ca. Each piece has acute resolution and is intricately bound to the artwork with which it is printed. This is a very thorough 'zine, much like an artists book. Excellent. CKC (Lauren/24 Decker Dr./Newark, DE 19711)

### INBRED PICNIC #3 5.5x8.5 \$1 32pgs.

Basic style of a cut'n'paste 'zine with most of it's articles revolving around the crazy stories from this person's past. This person used to do a lot of drugs. I mean a lot, so they have plenty of weird and scary tales of those times. There are also reviews and an interview with The Wankin' Teens, but the other pieces were more interesting to me. LO (J.B. Thomas/PO Box 1325/Stockton, CA 95201)

### INTERPOL TIMES #1 8.5x11 \$3 76pgs.

This 'zine is loaded with interviews with Cluster Bomb Unit, Eversor, Hot Water Music, Neurosis, Emer, Ignite and a discussion with a hardliner. (Which is eye opening to say the least.) Amongst the many music 'zine/show reviews there are neat columns about the country of Turkey and the perils (and joys) of long distance relationships. Not bad! DA (Dennis Merklingsh/Auf Dem Stefansberg 58/53340 Meckenheim/Germany)

### ISKARIOT #1 8x6 \$4/200s/3DM 24pgs.

Dieses Heft war ein nettes Geschenk von einem Punk aus Österreich. Ich habe ihn versprochen, es zu lesen und (auf Deutsch) zu rezensieren, obwohl ich weiß nicht genau, wie man es richtig macht. Mit diesem Heft will er einfach nur mehr Leute besser kennenlernen. Drin kritisiert er Lost & Found, Geschlechtsrollen, die Armee, und seine kleine Heimatstadt. Er will Szene Dinge tun (z.B. Konzerte), aber er findet es schwer, weil Österreich so klein ist. Es gibt auch kleine komische Geschichte von seinem Leben sowohl seinen Erlebnisse, und natürlich ein paar Reviews. Es hat mir gut gefallen. LO (Philipp/Brunnenfelg, 7/7571 Rudersdorf/Austria)

### INFINITE #3 5.5x8.5 free 20pgs.

Okay, think emo 'zine. Yes, it looks just like that. Minimalistic type-writer fonts and spelling out rather creative prose, poetry and a work from Justin Moore: LO (Tim/29 Norma Cres./Knoxfield/Victoria/3180/Australia)

### I STAND ALONE #8 8.5x11 \$2 32pgs.

This is a document of the Louisville sex scene, containing interviews with Trial, Thommy Edge of By the Grace of God, Torn Apart and Discipline. This guy asks the same questions to all of the interviewees (which has its positive and negative points). The usual record and 'zine reviews are included, in addition to a few columns. What really stands out in my mind is "A Seven Step Introduction To Self Hated" by the chronically depressed Duncan Barlow of Guilt, Endpoint, BTGGG fame. This serves as a nice manual for people with low self esteem who were wondering if there is any hope for them left... there isn't. BENX (Adele/PO Box 321/Buckner, KY 40010)

### IT WAS WRITTEN #1

8.5x11 \$1 36pgs.

A 5 minute hardcore fanzine—the cut'n'paste kind. Includes interviews with C.R., Ensign and Overcast. I've seriously read about 3-4 different interviews on Ensign and C.R., and I figure it ain't gonna be that much different here. Well, some writings, not much, with good portion of the hardcore pics. These 'zines always go by pretty quick. SA (Scott McCready/77 Waldron Ave./Glen Rock, NJ 07452-2830)

### INTERBANG FANZINE #6

8.5x11 \$1 48pgs.

Ben *Interbang* does a lot of soul searching and life changing and some shit talking in his columns and travel journals included in this issue. He also puts together a damn fine 'zine. Issue #6 begins by explaining his re-evaluations of drug and alcohol use, his adoption of a vegan diet and his departure from Big Bang. Other personal stuff includes a lengthy journal of his trip to California and writeups of the Indianapolis hardcore fest and the Columbus More Than Music Festival. The heart of the 'zine is a section called "Get Involved!" which combines interviews with a bunch of direct action groups from different parts of the U.S. Folks from Anti Racist Action of Columbus and People Against Racist Terror from Southern California describe the purpose and history of their organizations. Catherine La Croix of COYOTE Seattle provides a wealth of information about her development of an organization of sex workers and advocates for their rights. Also there is a bit of information about the Columbus chapter of Copwatch. Two articles cover actions against a KKK rally in Chicago and a David Duke rally in Cleveland and the reactions of cops and the courts to some of the protesters involved. Interviews with Michael Novick, founder of People Against Racist Terror and Jeff Ott cover their concerns and philosophies as activists and humans. The 'zine ends with a pile of music and 'zine reviews and even a few book reviews. SJS (PO Box 671/Ravenna, OH 44266)

### JACKPOT 8.5x11 \$7 40pgs.

An awesome 'zine dedicated to the finer things in life: sex, masturbation and music. There are interviews with Snuke, The Factory Press and Indecision. *Jackpot* also contains many fun and funny short stories, 3 whole pages (with photos!) dedicated to (ahem...) panties and a SFA tour diary. This super fun, sexy 'zine is a must! MARK (PO Box 155/Cooper Stn./New York, NY 10276-0155)

### JOIN KAO #4 8x10 \$3 48pgs.

Pretty straightforward music style 'zine with columns, reviews, stories and interviews. The features of this issue are Dead Stop Pigeon, Produs, Brainbombs, Stale, Demolition Derby Records and *Slur & Lettuce* 'zine. It certainly had a lot to read, but I found myself confused with the Brainbombs interview as to what sort of things they were saying. (I had never heard of them before.) The 'zine itself looks really good and is rather informative. They have lots of back issues available as well. LO (Join Kao/Box 2003/9100 AB/Denmark)

### JUGGERNAUT #4 8.5x11 free 48pgs.

I saw X's when I closed my eyes after reading this. The most impressive aspect of *Juggernaut* is its international coverage of Animal Liberation/Rights, most of which is directly photocopied from other sources. The editors are on to something with getting different people's reactions to one of the main Animal Rights news stories, but it would have been more interesting with some varying opinions. As for the rest of the contents... a lot of unimpressive talk about "the scene", interviews with Season of Evil, Indecision, reviews, and some short ditties on poverty in the 3rd world, anti-communism, and a rather disturbing page on mandatory breast feeding. I think those of you who might like this 'zine know who you are. JLG (BLK 116 Toa Payoh/Lorong 1, #14-164/Singapore 310116)

### JUICE ON TAP #2 8.5x11 \$1 36pgs.

A straight edge 'zine with X's all over the place. Inside there's an interview with Lifetime, a Path of Resistance show review, a buncha photos (bands, skate boarding and goofing around), reviews and more. MARK (Chris/92 Baker Hall/Boulder, CO 80310)

### KLUTZ #1 5.5x8.5 \$1 28pgs.

Another quick to flip 'zine talking about his eternal flame for waitresses, a few vegi-recipes, movie reviews and very scrambled writing on PC. Not much after all. SA (Jari/PO Box 10747/State College, PA 16805)

### KILL BOREDOM #1 5.5x8.5 \$1 32pgs.

Wow! I can really feel for what this guys saying because it's all happened or is happening to me. You know, that feeling of alienation, dealing with bullies, etc. You won't find any record reviews here but you will find a cool centerfold of Lionel Richie and a lot of heart felt emotion. CH (Stowe/103 S. Laurel St./Richmond, VA 23202)

### EL LIBERTARIO #7 9x12 free 4pgs.

This is a Spanish language agitation publication from Caracas, Venezuela. It's subtitled, "The voice for free expression of ideas and calls for action". Within the double side newsprint sheet are articles and essays covering such topics as political stagnation and change in Venezuela, science and the Catholic Church, Italian anarchist Arrico Malatesta and many others that look at personal and political issues. SJS (E. Tesoro/APDO Postal 6303 Carmelitas/Caracas D.F./Venezuela)

### LIE BULL

8.5x11 \$1 14pgs.

I am not quite sure where Gilbertville is but after reading *Lie Bull* I have the idea it is just east of Bumblefuck. *Lie Bull* is a totally snotty cut and paste 'zine. It features interviews with local bands Quartermania and DUI, plus a hilarious conversation with a Philadelphia squatter. This reminded me a lot of my 10th grade view of punk rock—which isn't all that bad. It had me laughing out loud on more than one occasion. You have to admire someone who wrote a fake letter to Robert Chick in order to procure some of his comics. OB (Box 62, Gilbertville, PA 19525)

### LOCKDOWN #1

5.5x8.5 \$1 24pgs.

A little 'zine from the rainy state of Washington. Lots of show reviews and journal entries about adventures in Spokane, Seattle and Portland. Good pieces about the horrors of working at Wendy's, being a drag queen and having an addiction to cigarettes. I was pleased with this little number. DA (PO Box 1781/Spokane, WA 99210)

### LOSERDOM #9 8.5x6 \$2 36pgs.

This 'zine features a collection of writings by a collection of folks, interviews and informational articles. First off is news about the Dublin area scene, then column like pieces on advertising, homophobia and a bit of Dublin scene reminiscing. There is an article about the difficulties experienced by the people building an alternative culture in Croatia and another that takes a look at the history of the Indonesian invasion of East Timor. In depth interviews with the Make-Up and Kilkenny's Cheap-skate take up a good chunk of the pages. There are 'zines and music reviews that mostly cover UK/Ireland releases. A wacky stream of conscious comic runs throughout the 'zine. SJS (35 Maps Rd./Dalkey Co./Dublin/Ireland)

### LOW TIDE #2 5.5x8.5 \$1 26pgs.

A booklet of sequential art and written thoughts from a guy in Ashby, MA. One long piece describes the life of an unknown writer who wanders the city streets. Quick sketch type drawings and bursts of words set a gentle depressed mood which makes a solid short story out of minimal character development. SJS (Starving Artist Press/394 Country Rd./Ashby, MA 01431)

### MAC PARIADAKA #50 -58 5.5x8.5 \$3 94pgs.

Holy punk on a bathtub this is the greatest thing my eyes have seen in a long time. Even though these are from Poland (and I can't understand Polish), I can still look at the pictures of Aus-Rotten and try to understand their cool comics. Fuck these are the most thought-out most put together magazines I have had the privilege of touching! CH (PO Box 67/81-806 Sopot/Poland)

### MAD MONKS MAGAZINE #10 5.5x8.5 \$2 52pgs.

Another densely packed issue of MMM. This time the Hull based 'zine squeezes into their pages long interviews with 10 Foot Pole and Brian Teenagers, a long and revealing interview with Jerry Only/Misfits plus some shorter chats with local bands, lots of Hull scene information and gig reviews. Also you will find columns, reviews and a bunch of other good humored wackiness. Worth looking for due to it's friendly manner and the folks making the 'zine seem to possess extensive experience within their scene which helps the interviews go beyond rote recitals of band/personal resumes. Plus keeping in touch with the goings on in the mad Monks domain is a nice balance to 10 or so angst filled punk records. SJS (40 Partridge Rd./Roath, Cardiff/CF2 3QX/Wales/UK)

### MAKE YOUR OWN 'ZINE #2 8.5x6 \$3 48pgs.

Immediately I like this. If for no other reason than the fact that they have 4 pages jam-packed with Animal Reviews, which give interesting information about all sorts of our animal friends. Also has a low-budget comic strip called Animal Revenge Man in which the hero does to other humans all the shit that is done to animals. It's not terribly artistic, but it's effective. Lots of interviews with various international bands and organizations and loads of environmentally conscious topics in environmentally conscious TINY type. DO (Gani Requiza/815 Italia St./Nuzon/Taytay 1920/Rizal/Philippines)

### MELENCOLIA #2 4.25x5.5 \$1 32pgs.

Heartwarming, gothic tale of discovering punk rock. CKC (2214 Old Oak Ln./Kingwood, TX 77339)





**MARKET #5** 5.5x8.5 \$1 32pgs.

Though I did enjoy getting into the mind of this individual, I had hoped for a little more. Numerous times I found myself frustrated with what he was saying or the way he was saying it. Most of the pieces are about whatever occurred to him lately. Tales of being stoned and stage diving intermingled with his thoughts on love, adulthood and being teased when younger. There are numerous show and record reviews as well as informational piece about label, bands and what there is to do in Boston. LO (Nicholas Branigan/95 Standish Ave./Plymouth, MA 02360)

**MEASLY ATTEMPT #4** 5.5x8.5 \$1.50 48pgs.

*Measly Attempt* is a humor 'zine out of Northern California. The humor is pretty uneven; ranging from the very funny (Chris Eiller: One Bad Ass Mullet), to somewhat funny (Your Mother tour diary and Mighty Mighty Bosstones interview), to Cheryl Chase like unfunny (nearly everything else). Maybe this just doesn't appeal to my particular sense of humor. OB (PO Box 11333/Pleasanton, CA 94588)

**MENTAL MASTURBATION #1** 8.5x11 \$1 32pgs.

A newsletter covering your basic straight edge topics. From religion, police brutality, to macho ogres in the pit. The rest are reviews and interviews with H2O and Ensign and a list of record stores, 'zines, distributions, venues, etc. all located in Boston. This 'zine read very fast and took only one sitting. Pretty cool. SA (PO Box 1149/Duxbury, MA 02331)

**MINDLESS #1** 8.5x7 \$1 16pgs.

This 'zine is all about the lighter side of punk rock. The very short interviews are with Rev Norb, Egghead, and The Blanks 77. The editors also write about their "I good record theory", the Descendants, movies, and Scooby Doo (you've heard it before but this one goes a little deeper than the supposedly shocking revelation that Shaggy smoked weed). OB (PO Box 21/Santa Monica, CA 90406-0021)

**MUDDLE #10**

8.5x11 \$2 104pgs.

This is one thick 'zine. A lot of space is taken up by ads, but in between you'll find a well put together music focused 'zine. It follows the standard 'zine anatomy of columns, band interviews, articles, and of course record reviews. Interviews are with Hellbender, Descendants, Propagandi, J Church (pretty informative), Discount, Karate, Ben Weasel, Sweatbelly Freakdown, C. R. and comic book author Terry Moore. It seems that the bands were selected by the interviewers because they were fans of the bands, and it shows in the questions asked. It helps to know a bit about a band before interviewing them, that way the interview tends to be deeper and many interesting tidbits may be excavated—as is often the case in *Muddle*. There is one of those currently trendy, very unpunk "Band bios" that are usually found in the likes of *Spin* or the *Alternative Press*. Please, let the bands speak for themselves! There are some articles on Star Wars (actually Star Wars shit shows up just about everywhere), the media and a very funny parody of both the scene and 90210 like youth dramas. *Muddle* provided me with a weeks worth of lunch hour reading. OB (PO Box 621-0621/Ithaca, NY 14851)

**MOTION SICKNESS #4**

8.5x11 \$1.25 64pgs.

The cover boasts "Just another Maximum Rock & Roll clone", but is preceded by a small "not". Let's see, it's got columns first, tons of interviews, then reviews interspersed between them—I'd say it's quite a bit like MRR. Stuff about the scene in St. Louis, lots of talk about getting drunk, interviews with SNFU, Screw 32, Dillinger 4, Motorhead, Aaron Probe, Descendants, The Volatiles, Bouncing Souls, Swingin' Utters, Violent Society and Boris the Sprinkler. The editor and his subjects seem to agree that morals and ethics are a sign of immaturity and that in reality it's all about rock n' roll. This was interesting to me merely for the fact that I am not connected to this part of the scene; now I remember why. I really think the world has something more interesting to read than "I went to this show and drank that beer..." EW (6221 Delmar Blvd. Apt. 202 Rear/St. Louis, MO 63130)

**THE MUCKRAKER #6** 5.5x4.25 \$1 56pgs.

This teeny 'zine sure packs a solid punch. Lots of history and insight about the other Bay Area city, Oakland. I feel like I actually learned some new things in here about this city's people, history and causes. I especially liked his experience working for the man through a temp agency and how he wreaked havoc on the place. A great read! DA (David McMahon/6019 A Idaho St/Oakland, CA 94608)

**MISANTHROPE #4** 8.5x5.5 50e 8pgs.

This is a small 'zine detailing recent events that would be of interest to the anarchist/progressive community. There is news about Mumia, Fucking Pigs, Food Not Bombs, and Silvia Baraldini. OB (1059 6th Lane N/Naples, FL 34102)

**MISANTHROPE #5** 5.5x8.5 \$7 12pgs.

Shakespeare and biology are irrelevant. I'm a freak. Jocks suck. I've just started learning about anarchism. Teachers conspire to lie to you and stifle all creativity. If any of the above sentiments apply to you then you should check this 'zine out. Political commentary, Dickhead Cops of the Month and reprints from other publications. These guys do a nice job of funneling their anger into something productive and pointing out injustices where they see them. You've gotta give them points for that. SGL (1059 6th Lane N/Naples, FL 34102)

**MISANTHROPE #6** 5.5x8.5 \$3/yr sub. 16pgs.

This is a swell cut and paste 'zine packed with articles and writings of a decidedly political nature. The bulk of *Misanthrope* is written by contributors with a few articles swiped from news wire services. The articles cover a range of topics: plutonium on spacecraft, Hugo Boss's nazi past, global warming, the locations of nuclear weapons within the US, Che Guevara's remains and a variety of short essays and letters. The longest piece chronicles the visit to Australia by Black Panther member Lorenzo Kom'boa Ervin. He discusses the racist undercurrents of Australian politics as the country prepares for the 2000 Olympics. He also writes about the formation of the boycott Sydney 2000 Coalition. You get an assortment of interesting stuff with no specific focus, sort of like a newspaper. The last page has a distro list which includes a good selection of anarchist and revolutionary pamphlets and 'zines for cheap. SJS (Tom Gabel/1059 6th Ln. N/Naples, FL 34102)

**MIND WRECK #4** 5.5x4.25 \$1 76pgs.

Personal writing and band pictures make up this 'zine. Nothing special but I didn't get bored reading it so it's not all that bad. There is also a Deadwood Divine interview and a nice little story about a trip the author took. 33b (PO Box 85054/Lincoln, NE 68501)

**MY DREAMS WILL NEVER COME TRUE #5/ SKELETAL REMAINS #3** 5.5x4.25 \$1 48pgs.

*My Dreams Will Never Come True* consists of a bunch of pictures of teen idol Claire Danes and diary-like entries of poetic ramblings. This sort of stuff can occasionally spark my interest, but not hold it for too long. I will give him this—at least it doesn't make me feel uncomfortable reading it. That's a good thing. *Skeletal Remains* is formatted in a similar way. Overall, it's got some fresh thoughts, which provide for some mild enjoyment. DO (Greg/4512 Aldrich Ave. S/Minneapolis, MN 55409; or: Dan Mohtaki/9064 Cantershire Ave./Bremont, WA 98311)



Art from  
**Asswhine**

**1996 ZINE YEAR-BOOK**

8.5x11

\$5 112pgs.

To attempt a

documentation

of the

culture

constructed

by and

around 'zines

is really quite

a project.

'Zines are

scattered far

and wide and

they range in

subject from

intimate soul

exorcisms to

footnoted

political

expos and

all the

sound and

fury

between.

The purpose

of the

1996 'Zine

Yearbook

is stated on

the cover: "This

is about recognizing

the truly

amazing stuff

that exists in

an under-

ground culture

which we

created." The

contents of

the yearbook

is articles, es-

says and rants

written for 27

different

'zines. The

only criteria

for selection

are a print run

below 5000

copies and

1996

publication.

The publisher

and project

leader, Jen

Angel

contributes an

introduction and brief end notes discussing the importance and power of 'zines as tools of communication. The selected pieces are divided into nine very general categories, for example: work, politics and youth. Without further editorial intervention allowed to tell their stories. The *'Zine Yearbook* is a glimpse of the 'zine community as we grow, strengthen and define ourselves. The pieces included were written by individuals with quite diverse interests, opinions and reasons for writing. Alex Coughlin provides a history of the Attica prison revolt from *Dwgsht* #8. A hilarious essay on choosing the most metal guitar from *Rust* #4. Kathy Biehl tells of a 4 month period when just about everyone she knew met with some calamity or death from *Ladies Fetish & Taboo Society Compendium of Urban Anthropology*. Jenny from *Hemlock* 'zine exorcises a relationship gone terribly wrong. An interview with unstoppable train hopper Risky Brasher comes from *Spectacle* #4 and an interview with Christina Kelly is taken from *Noise* #10. Jocelyn Rousseau attacks the issue of womyn in rock from *Stifled* #6 and Paul Maul in *Icarus* Was Right writes about the use of UPC codes in and by our underground community. These are a few of the topics in the diverse mix. The thread that unites them all is that the individuals responsible got up the gumption to write, publish and present the 'zines to the world themselves. Here it is, read if you will. My only major criticism of this issue is the lack of articles from outside the US. There is only one article each from 'zines originating in England and Canada. The editors seem to be aware of this drawback since there is a request for help in locating articles for the next volume which could broaden the geographic range of future yearbooks. I think that would be appropriate. SJS (PO Box 590514/San Francisco, CA 94159)

**NATURAL MYSTIC #4** 9x12 \$3 18pgs.

A punk/hardcore 'zine from Argentina. This issue includes very short interviews with 448 from San Miguel de Tucuman, S.A.C. from Rosario and a longer talk with Disturbio Menor from Santiago, Chile. Also included are three columns and a bunch of reviews. There are 3 full pages of 'zine reviews covering publications from many parts of Central and South America. Quite a few cassettes from Argentine bands are reviewed as well. *Natural Mystic* seems to have pretty good coverage of South American hardcore. SJS (CC 3893/Correo Central (1000)/Argentina)

**NO SCENE 'ZINE #9** 8.5x11 32e 4pgs.

A small newsletter type 'zine dealing with the Lincoln, Nebraska straight-edge scene, or lack thereof. Includes some contacts, show reviews and an interview with the Sacramento Hoods which includes the longest shout out list this side of WRSU's Monday night rap show. OB (3260 Starr #3/Lincoln, NE 68503)

**NO SCHOOL #1** 8.5x11 \$2 20pgs.

The first page of this New Zealand 'zine says it all: *No School* is basically straightedge, vegan, pro-animal liberation, pro-feminist and anarchist. There's a Propagandi write-up, tips on finding vegan junk food, as well as other vegan articles, an anti-smoking piece and articles on sexism, drug and alcohol abuse and record and gig reviews. Check out what's going on in New Zealand. MARK (PO Box 6387/Te Aro/Wellington/New Zealand)

**NOTHING LEFT #5** 8.5x11 50e 40pgs.

Pretty good two color newspaper 'zine. It's actually kind of typical, with reviews and interviews and such. I liked the last issue better. I don't think any of the interviews are exceptional, but included are the Get Up Kids, Sensefield, Jimmy Eat World, The Regents, Mineral, Jeremy Enigk and Chris Daly (most recently of Texas is the Reason fame). I am not really into any of those bands or people. Overall this is aesthetically pleasing, but nothing too ground breaking. MM (PO Box 1073/Wikes-Barre, PA 18703)

**NOWHERE FAST #2 & #3** 11x8.5 \$1/trade 30pgs.

I enjoyed reading this 'zine. There is lots of witty stories which I can't tell exactly if they are fiction or non-fiction. Nevertheless, the author has a very eloquent way of writing. There also is a Funbox tour diary, and a page of lyrics by Last in Line. Issue #3 is the same with more well written stories and another tour diary. 33b (Jen/PO Box 235/Jericho, VT 15465)

**NO LABELS #4** 8.5x11 \$3 64pgs.

Right down to the Melinda Beck this so called 'zine is screaming big time hardcore. The bands featured are more of the post hardcore variety: Neurosis, Bloodlet, Orange 9 MM, Metroshtifter and Iceburn. *No Labels* is well laid out, well written, and for the most part, completely boring. *No Labels* is just another of the post Anti-matter 'zines that are more than 30% advertisements, never have a bad thing to say and lack any spirit and/or personality. It's as if everyone forgot that Anti-matter was as much about Norm as it was about bands, ads, reviews, or Macintoshes. Mike would be best to review his inspirations. OB (1148 Fifth Ave #7D/New York, NY 10128)

**OPENLY HOSTILE #2** 8.5x11 \$2 64pgs.

Do you love Insted? Ray does. Do you like going to shows? Ray does. Do you hate the pigs? Ray does. Do you ever say something really smart, then soon afterwards, something entirely stupid? Ray does. Ray also does this pretty entertaining 'zine. Sometimes the type size shrinks to unreadable and they layout is a bit sloppy, but it's fucking hardcore. The bulk of *Openly Hostile* is made up of show reviews. I know this sounds pretty boring, but Ray does a nice job of conveying the spirit of each show and isn't afraid to give you his opinion of the bands or crowd: "We arrived in time to be bored by Omaha, another Doghouse band that sucked", "I hate white trash, goatee faced, basketball shirt wearin", Downset loving pieces of white trash shit from New Hampshire", "Personally, I love Earth Crisis". There is an Insted interview done with Rich in August of 1996. There is also a Mouthpiece photo with so much finger pointing going on it's a wonder no one got their eye poked out. There are demo, 'zine and record reviews, too. Cover art by Double Z. Oja SxE. OB (Ray Lemoine/706 Foster St./North Andover, MA 01845)

**ONLY A PHASE #1** 5.5x8.5 \$4 44pgs.

*Only A Phase* comes out of the west side of Germany and often refers to "Westside Hardcore", so I assume that's what he's referring to. They started it in order to support that scene, which it does a fairly good job of. Lots of info about things us kids in the good ol' U.S. of A. would probably never hear about, including interviews with Lebensreform, Pencillace, Threesome Records and a Holland scene report. It's too bad the Lebensreform interview was the only thing in German, 'cause it looked really interesting. Outside of that there is an interview with Promise Ring (hah), reviews and whole bunch of photos of mostly European HC bands. My only complaint is that the photos are really grainy, the layout is a bit too sterile and the shit talking is needless. It's weird, kids in Europe seem to be less tolerant and more concerned with achieving the stereotypical extremes of their own particular sub-scenes than kids in the US, or at least it seems that way. Hopefully they will grow in time. (The opinion expressed by this review is only that of Emmett. Personally, I think he is not only being offensive, but totally wrong. Hopefully he will grow in time.- Lisa) EW (Karsten Ronnenberg/Rehmannstr. 10/52134 Herzogenrath/Germany)

**'OL JUNE BLUE EYES #1** 4.25x5.5 \$1 34pgs.

This 'zine is a quick spat of relief for Gabe who has basically spilled out his daily life, sometimes with no beginning nor end. Includes routines and shit he goes through while other writings are about trivial matters. Cleverly placed in an airplane vomit bag, Gabe gives us the realization that life can hold our shit sometimes so to keep it around for security would definitely be necessary. SA (591 Desha/Memphis, TN 38117)

**OUTBACK #17** 8.5x11 \$2 80pgs.

By now, most of you out there know about the layout of this 'zine. The first 1500 copies of this 'zine come with a compilation CD, however I didn't see it because Kent must have stolen it. A jam packed 'zine consisting of interviews with Wizo from Germany, H2O, Fugazi, Metroshtifter and the Wrens. I like how this 'zine also branches out into other types of music, exploring club sounds and including an interview with hip-hop performer Dazzle Dee. These Floridians also review web sites and remind us to wear ear plugs at shows. Terrific as usual! DA (PO Box 780132/Orlando, FL 32828)

**PLASTIC NEWSLETTER #1** 8.5x12 free 12pgs.

A political punk 'zine from Poland, almost entirely in Polish. As best I can tell, quite a few issues of international concern are addressed. Anarchist thought, Mumia Abu-Jamal, Earth First, a squatter protest in London, vegetarianism and an interview with Jude. Lots of cut and paste photo collaging make a very active layout. SJS (PO Box 42/95-201 Pabianice 3/Poland)



## PANTS THAT DON'T FIT #9 5.5x8.5 \$1 32pgs.

This issue also includes a mini 'zine covering the subjects of slang and bad tattoos. PTDF includes a tour diary from Maggie, which should be one of the worst tours ever, plus words on pacifism, D.I.Y., self-defense, advertising and guarantees. The editor also reaffirms that he is indeed gay. There is also plenty of religious clip art to keep the reader amused. While this guy gives us a little too hippie-ish for me, I did enjoy reading them. OB (PO Box 720716/San Jose, CA 95172)

## PAPERWEIGHT #3 8.5x11 free 1pg.

A double side page. One side has thoughts on stereotyping and terrorism. The other side has a brief chat with Aus Rotten about their objectives. SJS (34 Elliot Rd./Parisippany, NJ 07054)

## PASS THE PORK #2 8.5x11 \$1.50 38pgs.

Very similar to issue #1. This one contains critical information for any burgeoning vegan: companies that test on animals, alternatives to dairy products and the most extensive ingredient/material list I've ever come across. This one's especially helpful because it states if something can be derived from more than one source. That always messes me up. Missi's writing explores all kinds of stereotypes that she encounters in and out of high school. SGL (2821 Virginia Pk. Dr./Valparaiso, IN 46383)

## PASSIVITY=COMPLIANCE #2 5.5x8.5 \$2 32pgs.

This is really great! I'm constantly amazed by the level of honestly people will express to complete strangers. This 'zine is filled with a hodgepodge of things from thoughtful record and book reviews to interviews. The most fantastic aspect, however, is the personal writing. It's filled with moments of complete understanding... when you say to yourself "I've felt exactly like that but I wasn't able to put it in to words." Very reflective. At 30 years old, this guy has many valuable things to say. I also learned a lot from his take on the Labor landside in England last May. The only things that didn't much interest me were the interviews but then I've never heard of Soezia or a guy named Bod. SGL (Rich Levene/15 Sparrow Square/Eastleigh/Hants/SO50 9LB/UK)

## PASTE #1 8.5x7 \$2 20pgs.

A cut and paste 'zine that features two long discussions—one recorded at a Yale round table that included members of Bikini Kill and Team Dresch. They talk about many experiences they have had: some personal stories, some concerns with putting out your own records, differences between playing in hostile and supportive environments and how they support themselves while playing in a band. The other is an interview with Umberto Crenca, a person who set up an artists' building (called AS 220) in Providence, RI. He talks of the problems to be confronted when creating affordable spaces that can support a community within a renovated building. There also is an article by Al Burian about his unhappy relationship with his dream job, working at Kinko's, which includes an historical evaluation of the Kinko's phenomenon. SJS (Matt Obert/350 Webster Ave./Cranston, RI 02920)

## PEPPERPOT #2 5.5x8.5 \$1 44pgs.

This is actually quite a rad 'zine. Confusing as HELL, but RAD. All the dates in the stories are really old, but the author and the 'zine itself aren't that old—hmm. I suppose it's all part of the grand scheme, somehow. In any case, the contents range from vegan recipes, to a funny story of whirlwind tours through Europe and poems written by a prison inmate to stories about employment at a fashion magazine (and the reaction to the author's sudden subversion-by-way-of-makeup-removal) really quite enjoyable for most folks, I'd say. DO (Kate/RR6-S15-C20/Gibsons, BC/VON IV0/Canada)

## PHOENIX #6 5.5x8.5 \$1/trade 24pgs.

Basically a look into the life of the author, Rico, with some sidesteps along the way. It's tough to do these kind of personal 'zines and have people relate to them. I think too much self-explanation or excusing kind of kills it for me. I have my own bullshit to deal with, so dealing with another person's doesn't really sound too appealing. Although on the other hand, these type of 'zines can be very enjoyable and almost therapeutic at times. I guess it just really depends on the writer's ability and selectiveness, and the reader's tolerance. I greatly envy those who can express things and have people be receptive to them. It's definitely an art. I did not feel much empathy while reading this one, even though the author seems like an interesting person. Graphically, I could tell what he was trying to achieve, but fell short of, plus the font used was hard to read. Perhaps what makes these things interesting is the writer's ability to branch out and see things through another's eyes. I don't know, I'm just grasping for explanations now. Sorry. EW (PO Box 93174/Milwaukee, WI 53203)

## PIVETES #4 5.5x8.5 \$1 20pgs.

I get the feeling this written either by a person from the US or just heavily geared toward US readers. Many of the pieces are about issues, the death penalty and combating racism, that revolve around North American circumstances. Some really interesting information on the genocidal exploits of the Brazilian govt. towards its poverty class and rural workers. Also, a very interesting interview with Nekhe Natzia, Israeli punk rock. CKC (PO Box 237/West Ryde 2114/NSW/Australia)

## PLEASE DON'T FEED THE BEARS!

5.5x8.5 \$2 56pgs.

This is a vegan cook-'zine for the culinarily impaired (it says so on the cover) assembled by Brad Misanthropic of State College, PA. You get pages and pages of recipes that cover a world of ethnicities and ingredients each with a suggestion for musical accompaniment during preparation. Drawings and cartoons courtesy of Brad that match the mood of the recipe grace the white spaces of the pages contributing to a graphically clear layout. There are some thoughtful rants that serve as introductions to several of the recipes that give you a feel for Brad's outlook on life. This is a well constructed resource for meals that range from simple, like hummus for the masses to nicely challenging, like seitan to downright decadent, like spinach lasagna or West African peanut stew. Sounds good. Time to make dinner. SJS (Brad/507 W. College Ave. Apt. 5/State College, PA 16801)

## THE PLOT THICKENS #1 5.5x8.5-\$3.50 40pgs.

Wow! This is a great looking comic book full of superb artwork! There are hilarious comic tales of rock'n'roll from The Sweaty Carpet, a cartoon nightclub full of misguided rockers, there's also some classic moments from British history. Support D.I.Y. comics and pick up this good looking book. MARK (Armchair Comics/34 Lincoln St./Brighton/BN2 2UH/England)

## PORTRAIT #1 5.5x8.5 \$1 24pgs.

The majority of this 'zine is an interview with Mark Brickey of The Enkindles who, surprise, surprise, proves he is an annoying piss ant who needs to be the center of attention. He does provide some clues as to why he tends to act the way he does. There are also some poems, record reviews and a list of progressive organizations. OB (2701 Ohio St./W. Melbourne, FL 32904)

## PASS THE PORK #1 8.5x11 \$1.25 30pgs.

This is a lovely, unpretentious 'zine full of drawings, poetry, vegan propaganda and the obligatory PETA reprints. Missi's writing style is very accessible and honest. It's a very quick read due to the massive space occupied by artwork. The stand-outs here include a rambling about appearances and a Shel Silverstein-esque poem about animal liberation. This would be a more worthwhile read if there was additional time spent on the layout and more writing. SGL (Missi/2821 Virginia Pk. Dr./Valparaiso, IN 46383)

## PxOx #5 8.5x5.5 \$1 32pgs.

First of all, this 'zine rips on PP on its intro and I always like that. Yeah, get 'em where it hurts! Unfortunately, it didn't really take off from there. The columns are sort of like a mix between anecdotes and weird thoughts which were okay at best. There is a story about the 6th grade, a call to boycott McDonalds, numerous rants and some reviews. LO (PO Box 36/Saratoga Springs, NY 12866)

## PxOx #6 5.5x8.5 \$1 32pgs.

This is a personal 'zine jammed full of pissed off ranting and raving. I get the impression that Greg, the person responsible for just about everything in PxOx is a swell guy with plenty of smarts and a good heart. I also get the impression that Greg is really high strung, to which he admits in his rant about bumper stickers that piss him off. And that is fine with me because this 'zine is amazing. It's a continuous blast of highly pressured verbiage beginning with a list of reasons why sinus colds suck and continues on through his confusion over a line of Greg merchandise going around his campus, academic writing, cops, bullshit left wing pseudo intellectual politically correct wienies, Ellen, love, communication and sex, capital punishment and newspapers. After reading PxOx cover to cover you might believe that if Greg did not have his 'zine to serve as a pressure release he might explode and take out a good size chunk of Saratoga Springs. There is no whining and very little angst in these words though he has no fear of expressing his confusion or questioning himself. The rants are interrupted only by some short reviews, and information about Greg's publishing venture called Infringement Press through which he hopes to make anarchist texts and the like available for the cost of copying and postage. Get this and feel the rush. SJS (PO Box 36/Saratoga Springs, NY 12866)

## PRAXIS #2 5.5x8.5 \$? 94pgs.

This is the kind of 'zine I enjoy (well written articles about politics, nice layout and typewritten). I only hope I can give a review that will do it justice. There are a lot of very good articles about women's liberation, the Zapatista Army, a student guide to protesting, vegan recipes and much more. Everything is very political and informative. I highly recommend this, but I have one problem: where's the price?! Send a couple of bucks because it's a good 94 pages with a nice cover. 33b (Jason/243 South Prospect/Bowling Green, OH 43402)

## THE PROBE #6 8.5x11 \$4 128pgs.

Well, this is a change of pace geared towards the more glossy cover, boozier, party hardy crowd. Interviews with Hickey, Schlöng, and porn superstar, Nina Hearty; seemingly endless song, video, 'zine, book, music, and girl reviews (with 20 pages alone on the editor's lady friends); and, of course, poorly reproduced nude photos of numerous people. If I had seen The Probe when I was in Jr. High (ten years ago), I might have thought that it was pretty neat and oh, so cutting edge, but now all that these 128 pages translates in to is a lot of boring crap. Definitely not worth the \$4. JLG (Aaron Muentz/PO Box 5068/Pleasanton, CA 94566)

## PUNK PLANET #18 8.5x11 \$2 172pgs.

Good to see the folks at Punk Planet are still putting out quality stuff, it's been a while since I've seen an issue. PP #18 features well done interviews with Jello Biafra, Jody Bleyer from Team Dresch, Cast Iron Hike and Kiss It Goodbye (ex-Rorschach, Deadguy). There are also articles about Mayan punks on the Yucatan Peninsula, latex fetish wear, housing activists in San Francisco and a punk's guide to welfare reform. All this, plus columns (most of 'em not so great), reviews, the D.I.Y. Files, comics and much more. There is a good variety of stuff in here, keep it up kids! MARK (PO Box 464/Chicago, IL 60690)

## PUNK PLANET #19 8.5x11 \$2 168pgs.

I had never read this publication before and I guess that's why I got stuck with reviewing it. The comparison to a certain 'zine that it now polarizes is inescapable with the standard equation of 'zine and record reviews, columns, letters, interviews, articles and of course oodles of ads. Beyond these things, however, were some pleasant surprises such as a piece of fiction and a regular feature called the D.I.Y. Files; this month an instructive article entitled D.I.Y. Orgasms. The main feature in this issue is a compilation of personal, often disturbing essays on the effect of heroin on the punk community. There's also a hilarious insiders expose on the 1-900 psychic industry. There's an unbelievable amount of stuff in here; this will occupy a spot on my night stand for quite some time. A really great mix of pertinent political articles and just fun reading not to mention the fresh, efficient layout. Wonderful diversity represented in the columns and interviews (which include Dillinger 4, Hal Al Shedad and Troubleman Unlimited). Has Punk Planet improved dramatically or why have I always heard negative things? I'm going to steal some words that made me smile from an awesome article about an anarchist center in Toronto for my final sentiment: I think that "those-who-fly-the-freak-flag-high-and-those-who-keep-it-neatly-folded-in-their-back-pocket" will both find this 'zine equally interesting and fun as hell to read. SGL (PO Box 464/Chicago, IL 60690)

## PYNKOPHIF #7 5.5x8.5 50¢ 16pgs.

Awesome, yet somewhat disturbing. I really liked this 'zine because I didn't like some of the things the author said, but I also loved what he was saying. Confused? Such is life and this guy is well aware of that sad fact. With the telling subtitle "the coming of age" the author discusses "maturity," growing out of current beliefs (i.e. sXe) only to grow in to new ones, "moderation," being celibate and degenerate language. The crude (as in cut and paste) layout and the bizarre, seemingly random, yet troubling clip art and headlines add to the disturbing reality of the text. I must have read this smart 'zine at least 6 times and it still kicks ass! If you're ready, why don't you do yourself a favor and send 50¢ off to Canada to get the last issue of Pynkophif. JLG (PO Box 85124/Burlington, Ontario/L7R 4K3/Canada)

## RAGE #12 8.5x11 75¢ 14pgs.

Lots of writings, poems, articles all submitted by members of Empowerment Through Sisterhood, and a lot of it is really inspiring. All of the words are about feminism, what's it like to be female, stories of bad and good experiences, etc. I think these are really positive and enjoyable. I wish more groups would delve into this sort of thing (or that people would delve into groups!). Props to the ETS. EW (PO Box 2962/Rapid City, SD 57709)

## RAGTIME #6 5.5x8.5 \$1 16pgs.

This is sort of a waste of creative energy, I think. The layout is nice, but if you'll read my review of All the Pretty Horses you will get a very similar feeling as this one gives me. Huge, hand-stamped words that wax poetic, but comes out rather jumbled. I like the use of transparencies, but that's about it. Ten times too bad. DO (C.S. McKinnon/77F Ford St./Methuen, MA 01844)

## RASTILHO #1 5.5x8.5 \$1 10pgs.

Okay, I decided to pick this 'zine not knowing it was all going to be written in Spanish because of the short English comic narrative on the cover. To the best of my knowledge, the rest of the 'zine is just reviews of records, 'zines (or livros, as written here). If I could read Spanish better it would probably only take me about 2 minutes to flip through this one. SA (Apariada 764/2400 Leiria/Portugal)

## RAVEN FANZINE #4 5.5x8.5 \$1 32pgs.

This gothic looking 'zine really appealed to me. It is very personal, but it doesn't trail off into anonymity like so many others. Some of the writings are really moving. It also includes an interview with animal rights activist Tony Wong (the kid who was on hunger strike in prison) which was really cool. This is the kind of 'zine that got me through high school and introduced me to a lot of worthwhile concepts in an unthreatening way. I hope every young kid in Raleigh gets one of these. By the way, there was a recipe in here for chocolate chip cookies which gave me the worst stomach ache I've had in a long time, and they were way too sweet. Beware. EW (Ben Quirk/1920-101 Byrne Crt./Raleigh, NC 27606)

## THE REAL LIFE DIARY OF A BOY #5

4x5 50¢ 18pgs.

In less than 20 pages, I already became absorbed to Phillippe's life. He only writes 3 different subjects all revolving around how important people really are and how easily it is to forget that. Such a touching little 'zine. I'd like to keep this one for sure. "The very thing I thought would free me, trapped me helpless..." SA (221 Oakcrest Dr./Wilmington, NC 28403)

## RED RIVER FANZINE #2 8.5x11 \$1 24pgs.

I enjoyed reading this 'zine. Good stuff about friends who betray, the Disney boycott, how fashion magazines only focus on heterosexual issues and more. These 2 women also write about personal issues, and they have a good way of showing you the other side. For example, the fiction story about the girl who gets pregnant. Megan does a good job of getting anti-abortionists to see the another point of view, who knows if she'll get her point across or not. I like Leigh's article called Coffee Talk which is about respect within the scene. I have 2 criticisms though: the layout is a bit confusing with ads running into the written work and I would suggest that they put the price of the 'zine and their addresses in a more conspicuous place. 33b (Leigh & Megan/R229 Cliffside Ave./Trucksville, PA 18708)

## REFUGE FANZINE #1 6x8 \$1 60pgs.

This person also worked on Fellowship Fanzine which I didn't like. There is just a few finger points, X's and band photos, as the Fellowship 'zine had. In fact the two 'zines are too similar. This one has an 1134 interview, the authors stance on pro-life and a letter about the religion article that was printed in Fellowship. 33b (Dana Schnell/33051 Seabright Dr./Dana Point, CA 92629)

## RTR #7 8.5x11 \$1 32pgs.

Informational music 'zine with interviews and reviews. This issue features columns, letters, editorials about drunk driving and criminal justice, PA scene report and interviews with Digression, Marky Ramotte, Sensefield and Disciple. LO (3306 Buffalo Rd./Erie, PA 16510)

## SAGE WAYS #1 5.5x8.5 \$1 32pgs.

Sage Ways is basically a side project for his label, you know—promotion, a little more information on him, his label and the rest of the blabbery that comes with it. Most likely it took Jeffrey just a couple nights to whip out a copy of this issue. He, in fact, released a damn fine band called You and I, which I also happen to be reviewing as well. The rest of the assortment is a collection of personal writings and blab. SA (Jeffrey Patterson/55 Waker Ave./Allentown, NJ 08501)

## SAGE WAYS #2 8.5x11 \$1 38pgs.

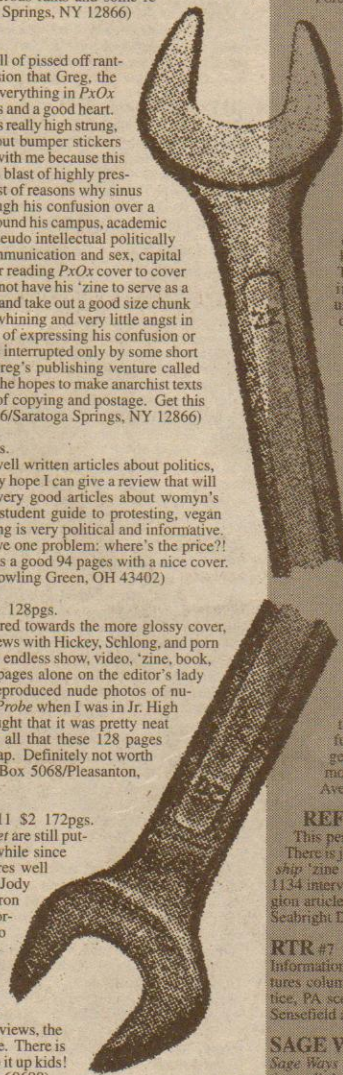
This 'zine contains interviews with Joan Of Arc and with the editor of e-'zine Crass Menagerie, Jeb Brainin who talks about metal, cultural trends and the Utah scene. There is a reprint of an article written about our planet's declining coral reefs and a bunch of brief music reviews. The rest of Sage Ways is comprised of Jeff's thoughts on topics like the death of the New Jersey hardcore scene, work, the final show for his band, Hour Of The Star and a vacation in Massachusetts. He spends a few pages pondering the changes he is going through as he gets older. Jeff concludes that he will stay young at heart by continuing to do the stuff he most loves, punk rock, body boarding, etc. while he accumulates years. That's a positive attitude. SJS (Jeff Patterson/55 Waker Ave./Allentown, NJ 08501)

## SCALP ELEVATOR 4.25x5.5 50¢ 24pgs.

This is a self proclaimed little 'zine about life and death. The editor writes about death and invites her friends to contribute essays on life. Lots of views on mortality, tattoos, suicide, friendship, funerals, etc. Some are gloomy and some are pretty upbeat. Conceptually this works really well. The essays are brief enough to avoid becoming overbearing and the mood changes from piece to piece so the reader won't spiral into a morass of despair. SJS (Kirst Dalziel/Topright 6 Kilodnan Dr./Glasgow/G11 7XA/Scotland)

## SCREAMS FROM THE INSIDE #6 8.5x11 \$1 32pgs.

I think this thing is getting bigger. Back again with more interesting articles, this time Carissa tackles capitalism, racism, religion, sexism, anarchy, crime, societal roles and so much more. Plus, she somehow found time to review records and 'zines and answer letters. Rather proficient. I am really starting to like this 'zine. LO (Carissa/23 Washington Terrace/St. Louis, MO 63112)



Art lifted from  
El Libertario



**SECOND NATURE #6** 8.5x11 \$2 88pgs.

When I brought this home OB dubbed it "Second Advertisement" and that's not too far from the truth. There are a ton of ads within which surely help Dan and crew pay for some of the excellent quality they continue to provide us with. As always the layouts, photos and overall feel of the 'zine are second to none. None of the interviews are incredible, but all are pretty interesting if you're into the given band. That said, there are conversations with Converge, Grade, Refused, Descendents, Mineral and Boy Set Fire. There's the ever-present reviews section, a letter section and a gossip/news section. There's also a cool little profile for Immigrant Sun records and a review of the Detroit Mind Over Matter Festival. I don't agree with much of what was said in that review, but I enjoyed the personal touch. That's the only complaint I have with SN. It's big, slick and looks great, but sometimes I feel like I'm reading something with little personality. Maybe the *Spin* of the hardcore world? Nevertheless, I like it. MM (PO Box 11543/Kansas City, MO 64138)

**THE SECRET FILES OF CAPTAIN SISSY #2**

8x6 \$1.50 48pgs.  
A swell personal 'zines that exudes good vibes from each page. Andy writes about some of the big events of the last year or so of his life and some of the important stuff he's been thinking about. Apparently he has put a huge amount of effort and time into considering relationships between men and women in general and specifically a mistake he made with a friend. The result is some uncomfortably candid writing. Other stuff includes but is not limited to massive rants against cigarettes and homophobia and writings about the world we live in from the point of view of a thoughtful post high school guy who is happy to be alive. SJS (3907 Wedgwood Dr/Portage, MI 49008)

**SIMBA #12** 5.5x8.5 \$2 60pgs.

At times I wanted to puke while reading this... but I did read it, which is incredibly more worthy. Why did I want to puke? Well I can only take so much writing on love and how happy it makes Vique feel before I start to get sick to my stomach. It is real, maybe too real. There are also interviews in here, though I didn't read them, with The Van Pelt, Said I Was, and Ink & Dagger. If you get *Simba* you'll get it for Vique's writing, and if you read it that is what you'll remember. Not punches pulled. KM (Vique Martin/PO Box 3401/Leeds/L4 2XU/England)

**SELF DEFENSE #2** 5.5x8.5 \$1 44pgs.

This 'zine was a little hard to read. The layout was a bit sloppy and some of the writing was so small I had to break out the magnifying glass! But, for the most part it was pretty good. There were a lot of little 1-2 paragraph deals about personal things which I wish she would have had less in quantity and more in quality. There are lots of interviews with Karate, Boys Life, Free Verse and Intact. 33b (Marissa Johnson/135 N. Terrace/Wichita, KS 67208)

**THE SELF DESTRUCT BUTTON** 5.5x8.5 \$1 28pgs.

Lonely, sarcastic, existential short stories about "Jeffy", a boy minding his own business in our apocalyptic world. In confronting space and aliens and other oddities often taken for granted and overlooked, "Jeffy" waxes sardonic. If Kill the Robot had a playful younger brother, his bar code would match that of Mr. editor and chief, Self Destruct Button. CKC (591 Desha/Memphis, TN 38117)

**STATE #5** 8.11 \$2 56pgs.

As much as I despise all 'zines that print Baboon Dooley comics, I have to admit that *State* is a good flip through. The design is organized and well executed. Interviews include Dead Stool Pigeon, Bleed, and Jason Riggs (tattoo artist). Bob also puts in quite a few words criticizing hardcore, which is good since self reflection is always productive. Anyway, this is a good one. Worth a look... even if Baboon Dooley takes up two pages. KM (PO Box 30374/Indianapolis, IN 46230-0374)

**SHITHAPPY #4** 8.5x11 \$2 31pgs.

I first came upon this 'zine 5 years ago while living in L.A. and I haven't stopped talking about it since. Who did not be interested in reading pieces by a guy who has run for mayor, dresses up in chicken costumes and scares officers, fights for the rights of clowns and runs down Rodeo Drive with the mad people? This issue gives and in depth tour of Los Angeles that the locals and the curious will find rather perceptive and true. There are also more clown adventures and a wonderful diary trip to Europe. Please get this issue and his past ones. *Shithappy* will make you pissed at the man while making you laugh. Simply awesome. DA (Adam Bregman/11338 Joffre St/L.A., CA 90049)

**SHOTLIST #1** 5.5x8.5 \$1 32pgs.

Seeing as how the author is a pen pal of mine, I was able to get quite a bit out of this collection of poetry. I would consider this a little different than just a personal 'zine, since it has the look of a more professional journal and seems to be working at being more than just a 'zine. For those of you that are into poetry of sorts, I would suggest checking this out. LO (Keenan McDonald/PO Box 832/Carrboro, NC 27510)

**SIN-SORSHIP #2** 5.5x8.5 \$1 12pgs.

There isn't that much here; some pictures, of skating, ramblings about a romantic break up, some Avian pictures. This thing costs too much money. OB (Chris Eaves/9630 Dryerck Rd./Chesterfield, VA 23832)

**664 'ZINE #1** 8.5x11 \$1 52pgs.

I picked this one up while out on the road this past spring. It's out of NY and looks pretty similar to a lot of other newsworld 'zines floating around. Nothing particularly reached out and grabbed me about this issue, but it does contain a pretty good amount of diversity. I don't remember the last time I saw a 'zine as broad as one that contains interviews with By the Grace of God, Gravity Records (very sloppily hand written reply by Matt Gravity himself), Sick of It All, Charles Bronson, Torches to Rome (haven't seen many of these at all) and Kiss It Goodbye. There's a lot of sloppy yet creative design within that I think would've come across better on regular bond paper (as opposed to newsprint). Overall this is a 'zine to look out for. MM (1775 Bard Ln./East Meadow, NY 11554)

**SLUG & LETTUCE #50** news 55c 16PGS.

The punk rock 'zine of punk rock 'zines. Full of great black and white photos and tons of reviews. If you need some information or need to find out about something get this. Get this anyway because it's free. CH (PO Box 2067/Peter Stuy, Stn/New York, NY 10009-8914)

**THE SOCIALIST QUARTERLY #1** 8.5x12 free 4pgs.

Subtitled "a hardcore 'zine for angry youth and pissed off paroles", this French 'zine sets out to highlight the presence of socialist thought and practice in the hardcore scene. This issue is comprised mainly of the editor's intentions for his 'zine. To get as many folks as possible involved and to promote understanding amongst the various ideological strands of socialism. There is an article describing the occurrence of police brutality at a demonstration against J.M. Le Pen and a few music and 'zine reviews. A very low key beginning. SJS (Fred Falzon/Les Jardins de Chave/BTB 27 Rue J. Martin/13015 Marseilles/France)

**S-854 #8** 8.5x11 \$2 80pgs.

I'm really starting to like this 'zine. For one, it's got enough ads to figure out what I'd like to buy. It's definitely making a name for itself. I was never too fond of Nathan's 'zine Delirium though, so I kind of had a bias against this one. Nathan is a very prolific writer, you can tell he went to school, but gets a little too pretentious sometimes, a little too much for me. For *S-854* there is a balance between dogma and objectiveness. This issue is pretty damn thick and has very articulate thought out reviews, which end up taking up at least half of the 'zine. Interviews with Brutal Truth, Earth Crisis, a compost load of death metal bands I probably don't care to ever hear. And lastly, articles of all assortment. From a sexually induced narrative story to twisted, sick generic stories to others. Always something to keep your eyes jinglin' here especially in this issue. SA (PO Box 370213/Miami, FL 33257-0213)

**SOCIAL UNREST #6/BEYOND THE WALL OF INJUSTICE** #9 news \$1 26pgs.

Two great political reads. Cool articles and arguments, benefit info and political information galore. If you've ever wondered about what those political punks are ever defending or talking about well you'll get it in here. CH (PO Box 80481/Bakersfield, CA 93380)

**SCENERY #6** 7x8.5 \$1 28pgs.

I love Mike's art (hell every issue of HaC has some of his art somewhere). *Scenery* is filled with his stuff, as well as some writing that he has done. The look is fantastic. Some of the 'zine seems like an insert for a record with lots of pages being used to do design and art surrounding bands from Florida like Palatika, Inhumanity, Reversal Of Man, etc... Looking good. I wish more 'zines had this much personality! KM (PO Box 14223/Gainesville, FL 32604)

**SOCIOPATHIC DESPAIR #1** 7.25x10.5 \$3 96pgs.

Where do I begin with this one? Well, *Sociopathic Despair* is aimed at the Death Metal, Hardcore, Powerviolence, Black Metal and Doom scenes. I am not sure what Doom is. I got the impression it is what bands like Grief play, that super slow and heavy shit. This does an excellent job of covering these scenes, with the possible exception of the "hardcore" one. I had no idea that a metal underground existed, but apparently it's doing quite well. There are interviews with Neglect, Blood for Blood, Acheron, Adversary, Hemdale, 16, Spazz, Grief, Crom, Distobia, Hemdale, Depside You, Cleanser and Witch Hunt. There are some other interviews, but seeing how I don't read Death Metal too well I had a hard time deciphering some of the band names. One is called Lavidity, I believe. That's with an upside down "t". Most of the interviews are of the what is going on, what are your songs about type. The answers though are not like those found in a typical hardcore fanzine. For instance Lavidity sings mostly about cannibalism after torturing or through grave robbing. This also includes over 100 lengthy reviews of records, demo tapes and seven inches. A ton of work went into this 'zine. Even though I don't know squat about death or black metal, I could totally appreciate the amount of time and effort editor Mike Rogers put into this 'zine. That would be if I wasn't so offended by the blatant misogyny and homophobia that is displayed by Mr. Rogers, the reviewers and some of the bands interviewed in the 'zine. Perhaps it was put best in the (positive) One Life Crew review: "If you'd rather listen to emo shit, then why the fuck are you reading *Sociopathic Despair* anyway?" OB (Mike/PO Box 100/Troy, IN 47588-0100)

**SOFTKILL #7** 5.5x8.5 \$2 16pgs.

Low intensity warfare, civilian friendly and computer savvy. Everything from online mailing lists info and tips to prime sabotage targets in case of THE Revolution. Real or hoax, its great information to have around. It will surely scare your roommates. CKC (PO Box 4032/Attleboro, MA 02703)

**SHITTALKER #2** 8.5x11 \$2 38pgs.

Mike "OB" O'Brian, a fellow reviewer for HaC, puts out a 'zine full of wit, satire and humor. With a copy shop under his control here in Goleta he gives you nothing but the best in pictures, layout and organization. OB also catches up on some people that others might not notice like Bill Florio of *Smashing Through* 'zine, Dave Paladis on surfing and Danielle Arcidiacono who volunteers for the Santa Barbara Rape Crisis Center. They are all excellent interviews, especially the one with Danielle. She explains what she does as a rape crisis volunteer, some of the calls she helps solve and gives us very informative statistics and realities going on underneath our noses. Living with her last year showed me the persistence and diligence that she took upon herself. She is definitely a fighter and this interview proves that. The man, the myth, the legend, Ron Wood gives his bit on something that needed to be addressed as well: Bobba Fett and his dumfounded followers. Ron Wood's humor is definitely his own. "Inspiration Point" is also another plus in this 'zine. These are priceless, buried, or humorous memories of a few people that went to a make-out point one time or another: including the drummer of Endeavor, Phyte, Lisa O., the guitarist of Floorpunch and others. And kids, OB doesn't leave you hanging with your ordinary hardcore 'zine, he ain't gonna go like that. He then ends off with the Lifetime European tour '96 diary through his own eyes and ears. Well, this drifter, hopping from New Joisey to Chicago to Goleta then back, will always share fun, humorous times wherever he goes. And OB, where's your La Parka pride? SA (PO Box 14041/Santa Barbara, CA 93107)

**SOLID STATE ENTITY #2** 8.25x11.75 \$7 8pgs.

At first I started to enjoy this straight edge centered fanzine from Norway. It has good writings on anarchism, veganism and conscription in Norway. But then halfway through I started to detect an air of headline and some pseudo-religious stuff, including an interview with 108 and what I think are quotes from the Bible. So I'm split. I think these kids just need to educate themselves and experience the world a bit more. But for right now I can't support them wholeheartedly. EW (PO Box 386/5001 Bergen/Norway)

**SOMETHING FOR NOTHING #36** 8.5x11 32c 12pgs.

I couldn't tell until I got into this, but this is a Christian 'zine, or at least most of the people who submit to it are (and the editor definitely is). They seem to be a bit smarter than most (i.e. not affiliating themselves with the religious right), but they seem to be having a crisis in faith, although I'm sure they wouldn't admit it. They're into psychedelic drugs, drinking and doing stupid things, all of which they chronicle in here. They like to cuss a lot. There is writing on Christian festivals and a piece about how Magic the Gathering is of the devil which led one of the writers into the hands of Satan. Ooo, scary. EW (516 Third Street NE/Massillon, OH 44646)

**SO-SO-SOCIETY #8** 5.5x8.5 \$1 40pgs.

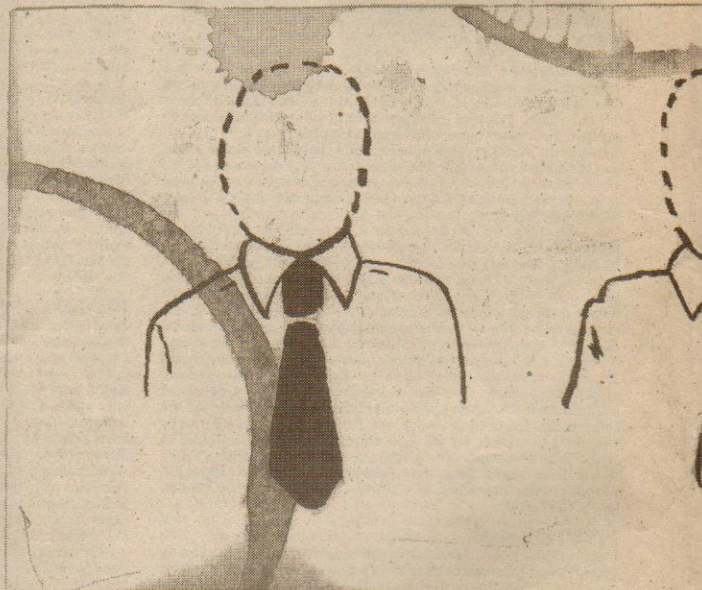
I guess this "old man" doesn't play gin but likes to travel around and discuss his new interests in punk and the etc. He's been doing So-So-Society for quite some time now and still keeps an interesting layout with articles and interviews to choose from. One of the best being the interview with Jen Angel (Ms. Fucktooth) and the mastermind behind the *Fanzine Yearbook* where she tells about her ongoing plans in the Frisco. There are other interviews I didn't read because I wasn't familiar with any of the bands/people: Lickity Split and Bristle. An ongoing piece on the Guatemala government in a state of disaster was a beginning. Other writings and reviews are scattered here and there, of course. For some reason, I feel this "old man" is the type of guy you would call if you were lost in the big city of Chicago. SA (Art/1935 W. Sunnyside #1/Chicago, IL 60640)

**SOUND VIEWS #46** 8.5x11 \$2 48pgs.

This long running fanzine continues covering the subterranean music and culture originating in the NYC area. This issue contains interviews with hardcore/hip hop melding Fahrenheit 451, ska band Metro Stylee and the long lasting post punks Bush Tetras. There are articles on Long Island's post Hardcore band Irony Of Lightfoot, The Novellas and roots rockers 5 Chinese Brothers. Also historical introductions to the New York Underground Film Fest and pirate radio Free 103.9. There are 3 fun columns, one covering recent country rock releases, one on what women want in a romance novel, and the tale of the loss and recovery of a notebook full of nasty thoughts kept during high school days. The lengthy review section covers a lot of musical territory from hardcore to free jazz and does so knowledgeably. *Sound View* continues to cover the full range of the NYC underground. SJS (96 Henry St. Suite 3W/Brooklyn, NY 11201)

**STRIFE #4** 8.5x11 \$1 32pgs.

A heavy duty political 'zine which explains itself thusly: "This publication is produced to educate, enlighten and increase awareness." Articles in this issue include a long history of the Zapatista rebellion in Mexico's Chiapas state and the collusion of the U.S. and Mexican militaries in the attempts to crush the rebellion making the area safe for oil exploration and other corporate exploitation. A well developed essay by Theo Witsell covers the disastrous effects a meat based diet has on our planet and on flesh consumers themselves. He spends equal space on how adopting a vegan diet can reduce many of the impacts described. Other articles include information about the psychological impacts of learning to kill people in warfare. The framing of activist Sekou Cinque T.M. Kambui on murder charges in Birmingham, AL and another long piece on the burning of a high school in Wedowee, AL. A lot of insights and information about some not so well known events is provided by this 'zine. The writing is reader friendly and never becomes preachy. SJS (PO Box 660881/Birmingham, AL 35266)

**STATE OF GRACE #2** 8.5x11 \$4 20pgs.

I know this 'zine is from overseas, and there is hefty postage involved, but I do not think it is worth 4 American green backs. Included are vegan factoids, reviews and interviews with Ignite, Withdrawn and Good Life recordings. I just wish there was more bang here to justify the buck. DA (Simon/29 Meadow Bank Ave./Nether Edge/Sheffield/S71PB/UK)

**STRAIGHT #9** 8.5x11 \$3 28pgs.

Not too exciting. Music 'zine filled whose highlights are interviews with 187, Life Force, Mr. Bubble B. And The Coconuts. Withdrawn, Candiria and a bit more done half in German/half in English depending on who the editor is speaking with. The reason I didn't like it is because it has nothing to do with my world and had a hard time staying interested. If you like the bands listed here, you might like it. LO (Denis Wischniewski/Karl Kuppinger Str. 10/D-72793 Pfullingen/Germany)

**STY 'ZINE #25** 4.25x5.5 \$1 122pgs.

"Postcards I've known '93-'95". And that is exactly what it is, postcards from friends, relatives, Aaron Cometbus and bands galore. That's all Mark celebrates in this issue. I think I'll be contributing in his second annual postcard collection. SA (PO Box 2192/Bloomington, IN 47402)

**SUBLIMINAL GIRL #1** 5.5x8.5 \$7 24pgs.

I immediately noticed the amount of time that must have been spent assembling this, as everything is thoughtfully chosen and placed. This 'zine is largely made up of excerpts from speeches and books as well as other magazines. Chris Jensen's invaluable column from HaC about teaching is also reprinted here. My favorite aspect of *Subliminal Girl* is the dedication in front to her childhood best friend—something to which I'm sure women of all ages can relate. Original pieces include some poetry and a work of fiction. Sarajane is obviously passionate about literature and writing, a passion which is represented throughout her 'zine and that's what makes it unique. This is a wonderfully done first effort and I'm looking forward to seeing more. SGL (RR #1 Box 1167/New Columbia, PA 17856)



## SOUTHERN CALIFORNIA SCENE REPORT #3

8.5x11 55¢ 16pgs.  
This is a good idea. Basically it's a pretty thorough listing of upcoming shows across Southern California. They don't discriminate either—the Pickle Patch is the Whiskey's equal on the list. There is also a San Fernando Valley scene report and a list of bands, 'zines, stores and places to hang out. Naturally this is way geographically specific, but for Southern Californians this is a good resource. OB (Tang/PO Box 17746/Anaheim, CA 92817/SOCALLIST@aol.com)

## SUBVERSION #4

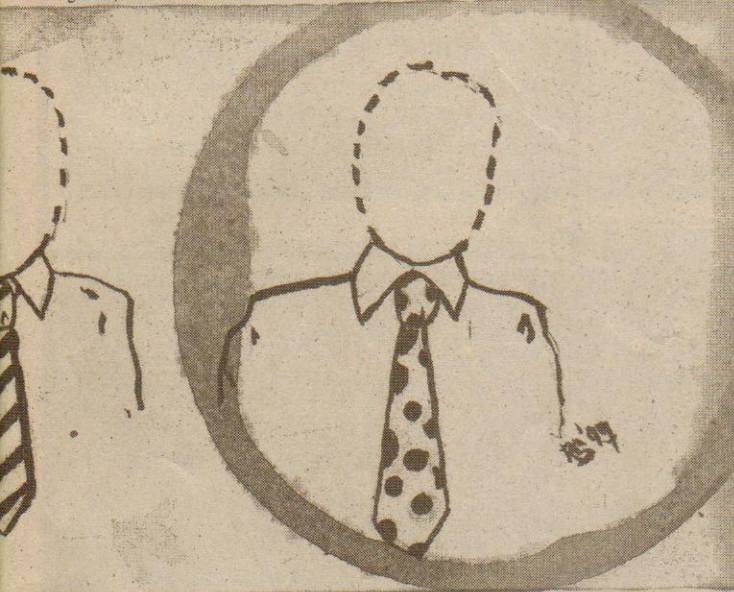
5.5x8.5 \$2 36pgs.  
This well written 'zine is made up of short essays on various subjects. There's some anti-television stuff, a bit on the U.S. work ethic, a piece on technology and an essay on fashionable causes, this is good stuff! Music, 'zine and beer reviews are also included in Subversion. This particular issue came with a 50¢ coupon for Pete's Wicked beer, if I take it to Vons I'll get a buck off (thanks to their double coupon policy!) Pete's Wicked Summer Brew which is very refreshing on a hot summer day! MARK (PO Box 2881/Pullman, WA 99165-2881)

## SUENOS 8.5x11 \$1 26pgs.

Es muy bien para leer un 'zine que no les dan importancia excesiva a la musica. Suenos pone las convicciones a primer. Mi espanol es tan malo para escrita un buen revista, pero voy a tratar... El primer articulo se describe y explica un espacio libre se llama ALVA. Hay muchas noticias del Festival de cine de Valladolid, La Seminci, el facismo, Comida No Bombas (FNB), y los prisioneros. Pienso que el sentimiento es un poco dogmatico pero la mayoria del escribiendo es muy acabado. Es interesante que los autores se usen el "x" en vez del genero "a" o "o." Por supuesto hay unos fotos de bandas como Hoover, Peu Etre, y Circus Lupus. En el fin hay un articulo largo de preguntas y respuestas con diez individuos sobre la idea de punk. JI (Oscar Blanco Esteban/Calle Angel Maria Llamas n 19/47600 Villalon de Campos (Valladolid)/Spain)

## SUENO UN MUNDO #2

8.5x11 \$2 18pgs.  
Este 'zine es del estilo "cut & paste." Hay mucha arte y graficos. Los derechos de los ninos en todo el mundo es el sujeto del primer articulo. Un entrevista muy regular con una banda "Chag" del San Francisco. Tambien se incluye articulos de las Madres del Plaza de Mayo, el antimilitarismo, radio libre de Bizkaia que es muy informativa pero breve. Con cada pagina hay un articulo o entrevista nueva. El resto del 'zine se concierne a un sello independiente de Brazil, Orphan Records, los derechos de los animales, Leyendo 'zine, y unas revistas de musica. No me gustan los articulos de sujetos muy general, pero las entrevistas y discusiones del sujetos especificos son muy bien. Lleno de informacion importante e inspirado. JI (Francisco Raffo/43 #592 CP/(1900) La Plata BS AS/Argentina)



## SYNTHESIS #2

5.5x8.5 \$1 44pgs.  
A seriously SxE and vegan 'zine. High points of the 'zine were the Avail and Fifteen interviews, low points were the articles, "Straight edgers: What made us what we are?" and the article relating the hardcore scene to Star Wars. Other stuff includes an interview with the band Doughnuts, bits on animal rights activists, Critical Mass and vegan recipes. MARK (4 Caple Rd/Harlesden/London/NW10 8AB/UK)

## SUB-PULSE #3

8.5x11 \$1.50 48pgs.  
Fairly standard but well done music 'zine (interviews, columns and reviews) from Illinois. This is well put together and is nicely laid out—even if no ground is broken in the field of graphic design. The interviews are with Bouncing Souls, Voodoo Glow Skulls, Less than Jake, and No Empathy and all are fairly interesting (if you taken into account how interesting the Voodoo Glow Skulls can possibly be). There are some pieces on police brutality, censorship of punk rock and a story from someone about getting their ass beat down on Halloween. There are also some comics. OB (2412 Slayback St/Urbana, IL 61802)

## THERE WAS A SUN ONCE... 5.5x8.5 \$1 20pgs.

A collection of short stories by the editor and a few contributors. There are also some passages from the editor's favorite writers and a list of books to checkout. OB (Martin Hauck/1214 Cypress Pl/Port Moody, BC/V3H 3Y7/Canada)

## THAT GIRL #8

4.25x5.5 \$1 24pgs.  
I very well done per-'zine out of the Bay Area. Both the writing and graphics in this 'zine are very well done. I was unable to completely figure out exactly what was transpiring in some of the passages, but the feelings and ideas were shining through nonetheless. The pieces are about an alcoholic roommate/friend, going to see Ink and Dagger at Gilman Street, crushes, former lovers and the singer of Fang, yet they are about that and a whole lot more. As if anyone really gives two fucks, I recommend this 'zine. OB (Kelli Williams/PO Box 170612/San Francisco, CA 94117)

## TIN CAN #2

5.5x8.5 \$1 36pgs.  
Tin Can consists mostly of columns by various South Carolina scenesters. There are some good ones like the one against those wanna be pigs—bouncers. There is also an interview with Hot Water Music, a Richmond, VA scene report and some music reviews. OB (PO Box 1885/Columbia, SC 29202)

## TALES OF A YOUNG CRYPTIC #1

8.5x5.5 \$1 28pgs.  
This guy did the 'zine called *Twig Fist*. Fork which I vaguely remember reviewing a long while ago. As far as I can remember I liked that 'zine and I enjoyed this one as well. There was a story about how he went 85% vegan, which was funny at the end, but I have to say that not everyone goes vegan just to be pure which is what he was implying. The 2nd story is about education which is something he wrote about in his last 'zine. I always like hearing about people's views of school so of course I liked this article. The rest of the 'zine consists of some personal writing about work, relationships and some guest columns. There is also a huge interview with some people from the Tompkins Square Riot/CMU Substance Free House. A good read and well worth the duct. 33b (Mike Roth/3604 Dawson St. Apt.4/Pittsburgh, PA 15213)

## TAPE OP #6

7x8.5 \$2 32pgs.  
A 'zine dedicated to creative music recordings. They interview a few recording stars and discuss about their specialized recording strategies. Some are Robert Pollard from Guided by Voices, the so called messiah of low-fi and the guru of 4-track recording. Trent Bell from some band I've never heard of, Chainsaw Kittens, gives his recommendation on a few techniques, etc. Paul Marotta is some recording rat from the early 70's and he gives his part on home recording before the invention of the 4-track. It's pretty dull and boring if you have no fucking clue what they are talking about 'cause at this point I could only catch less than half of what this 'zine shouts out. There is one article that the Pickle Patch could use, that is microphone speculation. We can always use information like that. So I'm thinking that if you don't know about this kind of shit or don't have a groove on leave it alone. SA (L. Crane/PO Box 15189/Portland, OR 97293)

## ULTRAGIRLS #8

5x8 \$3 32pgs.  
This is an Italian 'zine that is mostly created by women. The focus of *Ultragirls* is discussion and criticism of the punk/hardcore scene and the many aspects thereof: fashion, attitudes, etc. There is information on how Italian law deals with copyrights in the arts and an essay on homosexuals and stereotypes. Also some writeups of recent shows with Los Crudos and Avail. Quite a few photos and graphics in this issue. SJS (Andrea Pomini/C.P.215/10064 Pinerolo/Torino/Italy)

## UNDERACHIEVER #1

5.5x8.5 \$2 44pgs.  
This Scottish guy writes in his accent, which if you've read Irvine Welsh you'll know what I'm talking about. That combined with the fact that this is all hand-written makes it difficult to read. Interviews with Kids Are Sick, Ex-Cathedra, Los Ass Druggers, Thought of Mortal and a Scottish graffiti artist. Lots of bad attitude. The Scottish equivalent of a more mainstream punk scene that I'm not too interested in. Different perspectives are good though. EW (Stevenson/Helgastun 36 Upp 69/118 58 Stockholm/Sweden)

## UNDERDOG 'ZINE #20

8.5x5.5 \$1 54pgs.  
There are many interesting and exciting things about Chicago. Lake Michigan, Prairie School Architecture, it's multi-faceted music scene and *Underdog 'Zine*. *Underdog 'Zine* is a mainstay of the Chicago underground which covers the varied personal interests of the punks who write for it. Within the pages of this issue you will find a history of a Chicago landmark, Garfield Park Conservatory, which is struggling to not be forgotten. Also included is a guide to the mafia, interviews with the folks who run the Dummy Room record store and the folks who run Carbondale's Lost Cross House. There are B-movie recommendations and lots of columns and essays topped off with Chicago scene news. *Underdog 'Zine* is a punk 'zine that looks at the stuff punks enjoy outside of the music scene. Highly anticipated reading material for me. SJS (Underdog Records/2206 N. Rockwell St/Chicago, IL 60647-3004)

## VICTIM #2

7x10 55¢ 7pgs.  
This is the "East Bay Punk" issue of this 'zine and it's all in Japanese. As far as I can tell this is just reviews of (mostly) old east bay punk bands like Crimpshrine, Operation Ivy, Grimpole, Jawbreaker etc. MARK (Address in Japanese, sorry.)

## VIOLENT DANCES FADE #1

8.5x11 \$3 18pgs.  
The most impressive personal 'zine I have picked up in the past couple years. VDF is from Italia and gives you more than one language to choose from. He translates into 3 different languages: English, French and Italian. And he writes the whole 'zine in his very unique handwriting. Fucking incredible. In this short span of pages, he includes very intelligible writings on religion, cultural differences, social control, more concepts on the political realm of things and beautiful poetry. Such a scholarly writer, I would say even the next Thoreauian. There are articulate drawings and highly resolute pictures. Pure quality. I guarantee he's not making his money back on this issue, unless he takes on the Aoki/Phyte approach and steal everything. Well, there ain't that much other than that. Mr. Stefano Losi, thank you very much. SA (Stefano Losi/Via Don Morazzone, 74a/22053 Lecco/Italy)

## V.REJECT #13

7x8.5 \$2 28pgs.  
There's a lot to get you thinking in this one. Insightful interviews with many people who were influential in creating the scene as we know it today, 'zine reviews, explicit and important information on female genital mutilation and much, much more. She talks about being shy and having a hard time feeling a connection with outgoing, extroverted people. Her sentiments on this mirror my feelings so well that it's almost creepy. It seems that in past issues there was an amazing dialogue started on racism and privilege which is continued here with many responding letters. Though the price is a bit steep and aside from an irrelevant discussion on whether punk is dead, this is a very cool 'zine! SGL (Anna Sin/PO Box 1040/La Mesa, CA 91944-1040)

## WAR CRIME #5

8.5x11 \$2 40pgs.  
Not a lot of fancy photos or witty one-liners or anything like that, just a lot of interesting text. Reports on struggles from around the world including an ALP/Human Rights "action report" from five American states, Black Autonomy, how to make tofu (a possible struggle, but the clear directions and tips will help you out), Mumia, anti-fascists in Poland, Chiapas, and interviews with Adrienne Droogas and Detestation. Not the most extensive coverage on any one issue, but it did open my eyes to some things unknown. Also included: record reviews. JLG (PO Box 2741/Tucson, AZ 85702)

## WAR CRIME #6

8.5x11 \$2 48pgs.  
Inspired by a basic resistance, *War Crime* seeks to spread information about political activism and hot topics. This issue includes a statement to the government of Australia by former Black Panther Lorenzo Kom'boa Ervin, updates on the activist group Earth Culture, what's going on with Mumia, Food Not Bombs founder Keith McHenry and many other informational articles or reprinted bulletins. Plus there is an interview with Depressor, music and literature reviews and a recipe for tempeh. LO (Mike/PO Box 2741/Tucson, AZ 85702)

## WEATHERING #6

8x6 \$1 24pgs.  
From the editor of *Burn Collector* and under the guise of Migraine Press comes this truly genuine and perceptive comic. Mainly this comic deals with the destruction of truth, the state of misery and confusion it instills and, moreover, how we cope. Though it also delves into the deepness of weather discussion and the effects of weather as cultural barometers. Finally highlighting the breakdown of morals and constructs to the point where life is stifled. Searching for one's weather, one's place, one's home in while stuck in an impossible situation. LO (PO Box 2337/Berkeley, CA 94702)

## WEAKNESS #3

8.5x11 \$2 40pgs.  
I'm assuming the weakness at hand is for music. If you're a fan of Mineral, the Out Up Kids, Shift, Texas is the Reason, Crank Records, or Three One G, records this 'zine could be for you. (That means you, Dylan...ed.) Better yet, if you are crazy about all of the above then look no further for the 'zine of your dreams! The few essays included shed new light on familiar topics such as Animal Rights, anti-militarization, and anti-capital punishment. Record reviews, too. Even though there are no pictures of Lou of it All, *Weakness* is quite easy on the eye and demonstrates an obvious effort. JLG (Marichemsygen 19c-10f-906 53 Umea/ Sweden)

## THE WEREWOLVES #1

5.5x8.5 \$1 32pgs.  
Great 'zine with some eye-opening articles on the beauty myth and women involved in skating. I especially liked her points on revenge and idealization. Lastly, there is a hard to read Born Against interview from 1991. Overall it was pretty cool. DA (Katie/64 Ormond Dr./Hampton/Middlesex/TW12 2TN/UK)

## WHAT HE DID 5.5x8.5 \$1 16pgs.

Very, very personal chronicle of Casey's struggle with abuse, sexual and otherwise. Real life, real pain, real anger at family, lovers and husband. She seems to be sorting it all out with the help of Krishna, inspired by the teachings and concepts of "real womanhood" and so on. A real departure from a lot of the abuse oriented 'zines I've read, my heart goes out to you Casey, good luck. CKC (Casey/New Vrindaban Rd. #1/Box 319/Hare Krishna Ridge, WV 26041)

## WHAT'S WRONG WITH ME... AGAIN #2

8.5x11 \$1.50 48pgs.  
At first I thought *What's Wrong With Me... Again* was only about Empathy, and their demise, but with further reading I was pleasantly surprised. Great layout with a neat cover, this 'zine contains interview with The Rachel's Band and Texas Is the Reason. I was also touched by Mike's views about hardcore today and the loss of his long term relationship. I hope there is another issue of *What's Wrong With Me... Again* in the near future. DA (Michael Derrick/PO Box 1910/Royal Oak, MI 48068-1910)

## WORDS 5.5x8.5 \$7 20pgs.

These pages are overflowing with some pretty heavy personal writings... too much to devour in one reading. It forces you to reflect on your life in ways you sometimes would rather not. God this is eloquent. It's such an emotionally draining experience to read and absorb this stuff... I can only imagine what it must have been like to write it. Although these words are obviously written from very personal experiences, they are universally relevant. The layout and artwork are beautifully assembled. If you like poetic, sometimes depressing personal 'zines, you should definitely seek this out. Warning: I wouldn't recommend reading things such as this on a regular basis unless you are on some sort of anti-depressant. SOL (Solid State Press/PO Box 386/5001 Bergen/Norway)

## XINSIGNIFICANTX #1

8.5x12 \$2 28pgs.  
Well put together computer laid out 'zine from England that is comprised mostly of interviews. The interviews are with Dwid (as always interesting if only for his warped view of events), Robert Moran (of Unbroken and Crisis records), K. Scott Ritcher (Metalshifter and Slanek records), Andy Rich (of Initial records) and Heathen. They are all pretty informative. *Xinsignificantx* is a solid 'zine and I'd like to see some future issues of it. OB (Marcus Andrews/116 Aylesbeare/Shoeburyness/Southend on Sea/Essex/SS5 8AG/England)

## YOU CAN LIVE FOREVER IN PARADISE ON EARTH #2

5.5x8.5 \$1 28pgs.  
This is an attempt of truly devout Christians. I find it hard to believe some of the stuff in here is genuine—such as the stick figure drawings of baptism or the story of a former girlfriend turned prostitute being saved. Most of the material has been reproduced from Christian propaganda and celebrates the temperance movement or missionaries; the rest of *You Can Live Forever In Paradise On Earth* basically states that God can solve all problems. The cut and paste job is really poor. Am I supposed to be rolling on the floor at how dumb Christians are, or laughing that someone actually took the time to create this mess? OB (Box 8247/Victoria, BC/V8W 3R9/Canada)

## YOURS SINCERELY NOT YOURS 2.75x4 free 16pgs.

A words and images booklet constructed by imposing statements on found images. The result has a friendly/funny free associative feel. No narrative is obvious but there are ample opportunities for making up your own if you wish. The pages play off each other like the words and images. SJS (RPO 7224/PO Box 5063/New Brunswick, NJ 08903)

## ZAGINFLATCH #10

8.5x11 \$1 16gs.  
The world is large and crazy place. This bulletin details the ongoing political activism of anarchist punks in Croatia. I found I learned quite a bit from this quick read, because, honestly, I know very little of what's going on in Croatia. A pretty cool project. LO (ZAP/Ark/Gajeva 55/10000 Zagreb/Croatia/or: zap\_zg@zmr-zg.ztn.apc.org)



## Change Zine

### Issue #9- \$2ppd, 116 pages

Avail, C.R., Fugazi, Cable,  
basketball players, Floorpunch,  
Jawbreaker and a whole  
lotta fucking lovin'!

### Issue #8- \$2ppd [about 20 left]

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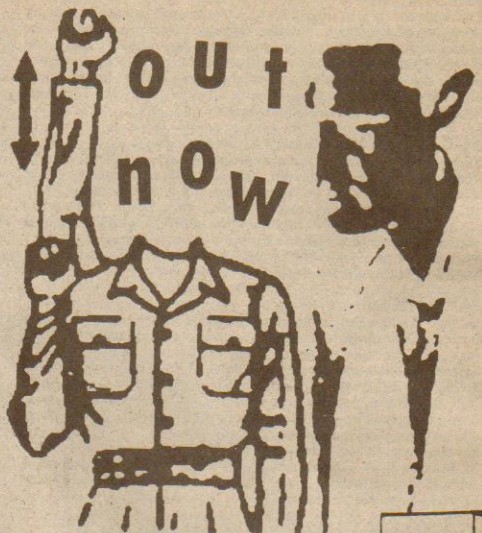
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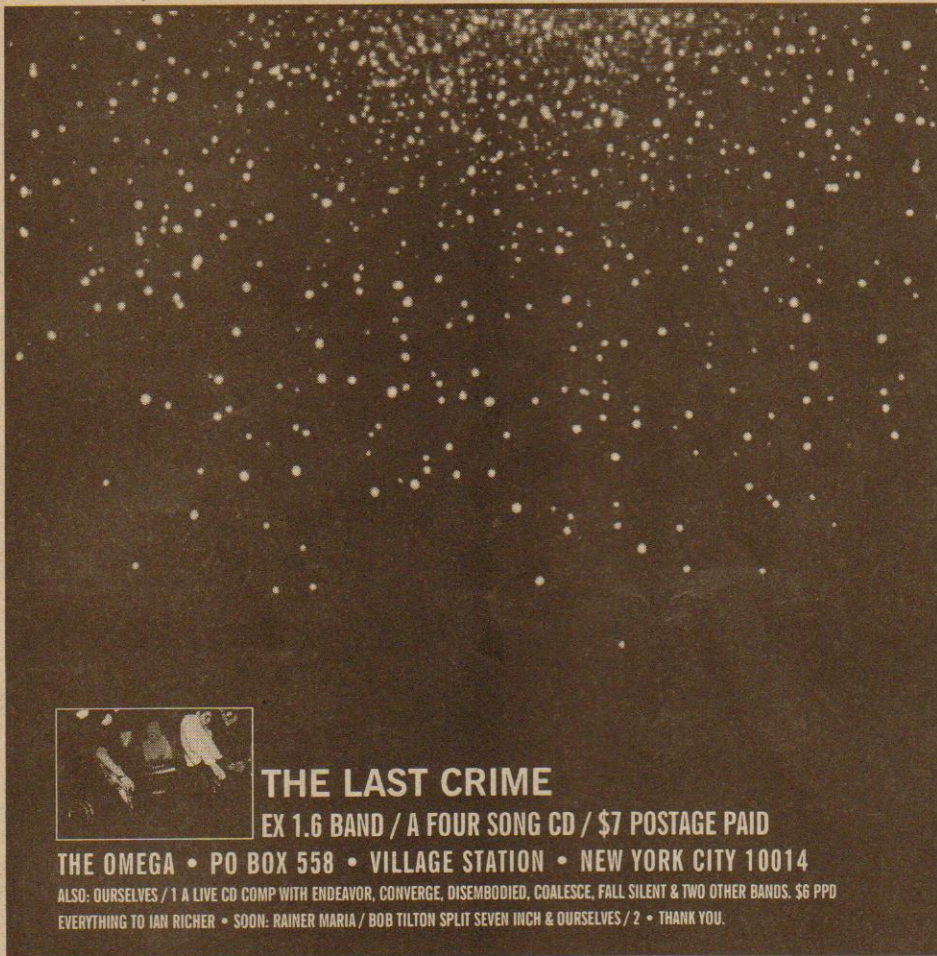
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FUGAZI PHOTO/CHRISSE PHER



Once again, here are pages and pages of record reviews. A lot of stuff didn't make it into this issue due to space limitations. Those items will be reviewed in the next issue. Sorry about that. But there are way too many reviews in this issue, and a few more pages of reviews just wasn't possible at this time.

When sending stuff in for review, please remember that we don't review stuff with UPC bar codes or stuff on major labels. Also, please do not mark the records with "promotional only" stickers and don't cut the corners or any of that other crap. Once these reviews are done someone will want the records, and they won't want them all fucked up. If you don't like it, well tough shit, do your own 'zine then.

Try not to go blind reading all these at once. — Kent

The reviewers were JJ=John Isaacson, DF=Dan Fontaine, CF=Chuck Franco, ADI=Adi Tejada, IST=Eric Fufst, KM=Kent McClard, MARK=Mark Register, LK=Leslie Kahlan, ABB=Anthony Brett Bezylko, EW=Emmett White, SGL=Sara Gwin-Lenth, SA=Steve Aoki, SJS=Steve Snyder, DO=Dylan Ostendorf, LO=Lisa Oglesby, MA=Matt Average, MM=Mike Phyte, and BF=Brett Hall.

#### THE 1985 • Seven Inch Record 7"

Noisy, chaotic, emo/hardcore/art rock from Pittsburgh. Whatever that means, right? The 1985 take the feel that Slint and June of 44 have and speed it up, spin it around, invert it, and pretty much make it their own. The music is composed of repetitive riffs with varying intensities and rhythms. The bass lines ramble and run with the music, keeping the overall driving feel of the songs going. The vocals sound very desperate not much different than those of June of 44. With all that they pulled off a pretty good record. ABB (Pop Bus Records/PO Box 10786/Pittsburgh, PA 15203)

#### 24 IDEAS • Sick Of Banality 7" EP

11 songs. A solid, almost classic-sounding hardcore record from Spain confronting many topics from capitalism and consumerism to personal reactions to difficult times. Most interesting is a song entitled "Mistake (Nazi years)" which apparently deals with very personal revelations with respect to the beliefs we hold about our governments and societies. The vocals come through fairly clear with bouts of furious screams in both Spanish and English, while a nice lyric sheet guides the way. The recording leaves nothing missing, and the rest of the band fills the spectrum nicely. A pretty cool record. IST (B-Cote Disc/Apt. Correus 35.221/08080 Barna/Spain)

#### 454 BIG BLOCK • Save Me From Myself CD

12 tracks at 35:40 minutes. Slow dark and brooding metal hardcore. A thick twin guitar sound and solid rhythmic section pummel along with lyrics that deal with some harsh aspects of relationships and life. This record is tough and foreboding with no signs of hope. Music that howls at the trap it is caught in. SJS (Big Wheel Recreation/325 Huntington Avenue #24/Boston, MA 02115)

#### 97A • Abandoned Future CD

97A isn't for the weak of heart. They play old style hardcore with plenty of tough guy attitude (though not to the point where I become sick to my stomach). The music is really well done and the lyrics are simple and to the point (some of which border on being slightly conservative, but just manage to stay okay by a hair). Anyway, I love this CD. It is a great listen, and totally enjoyable. I recommend it to anyone that likes hardcore before metal and indie rock started to be influential. By the way, this is a compilation of 97A stuff and not all new material. KM (Coalition/PO Box 243/6500 Ae Nijmegen/Netherlands)

#### ACRID • Eighty-Six CD

Death metal influenced straight edge hardcore that grinds, thrashes, smashes, and shits out the noise. No melodic interludes or soft delicate tunes. Just uglified stuff that will appeal to crusty punks or Integrity loving jack kids, though fortunately Acrid are not in the mindless moron camp. The only complaint I really have is that there are too many songs. I can't take such a constant attack for so long... oh yeah, their demo came packaged in a cigarette pack. KM (Dirty Kidz/492 Bloor St. West/Box #29/Toronto, ON/M5S 1X8/Canada)

#### ACTION PATROL • 1993-96 On Patrol CD

This CD chronicles their previous releases (two 7"s and an LP) as well as a live show from those geeky rockers Action Patrol. It is incredibly long. Their music is up-beat and catchy and the singer has that wonderfully dorky high squeaky voice. They are like the hardcore punk version of Devo. I have always enjoyed their stuff, so I enjoyed his as well. LO (Whirled Records/PO Box 5431/Richmond, VA 23220)

#### ADAMANTIUM • 7"

Fucking awesome! Easily one of the tightest outfits I've heard out of all the new and upcoming aggression-breeders. I would even go to say one of the best bands to come out of Newport Beach, California right up there with Give Until Gone. These new and brutal professionals have taken a long and winding road through months of progression and fine-tuning. I've seen their progression since the start and am so fucking proud of their positivity they've instilled in me, in us, in the Orange County hardcore scene. It doesn't really matter what other bands they were/are involved with because their style is quite their own. They still take loads of advice from some hardcore dinosaurs we all know and love though. Adamantium, in a sentence, crushes Converge's metallic brutality and terror, the deadly brute of Disembodied, and the chaotic, unforgiving destruction from Threadbare. 3 bands that have blown off the roof to my room too many times. Adamantium, nonetheless, defines their own boundaries and will not be "contained." And hopefully, if those conjured souls they've exhumed will let them, they will tour around your block within the next year. (If you need a more visual review check the Unionsuit 7" for more detail) SA (Soft Core/1538 Placentia Ave. #C103/Newport Beach, CA 93117)

#### AGNA MORAINES'S AUTOBIOGRAPHY • 7"

The singer of Constatine Sankathi's new band, and I thought that it would equal another great one. Unfortunately, it only sometimes hits the same sort of ugly beauty that his last band rode on the entire time. What I mean by that is the awesome use of dynamics and pure, harsh emotions that poured through every time I listened to Constatine Sankathi is somehow missing in this new project. It's just sort of thrown-together and sloppy. While I always love the DIY ethic behind his bands, the music itself is all jumbled up and, although a bunch of folks will think it's quite genius, I can't completely agree. DO (Anima/PO Box 333, Stn. E/Toronto, ON/M6H 4E3/Canada)

#### AUTUMN DAWN • Emptiness CD

5 tracks, 15 minutes of METAL!!!! Double bass craziness along the lines of Napalm Death, with hints of Pantera and Metallica in there as well. Obviously I'm not an authority on metal, but as far as it goes, this shit is nuts. Honestly, if you dig this kind of stuff, you'll not be disappointed by this selection. DO (Wild Rags Records/2207 W. Whittier Blvd./PO Box 3302/Montebrillo, CA 90640)

#### AUTUMN • The Box In The Cellar 7"

Two tracks not on their CD according to the sleeve. This is screamed vocals, fast hardcore with dual guitar sounds that play against one another nicely. The occasional dual vocals in "Fifty Nine" are kinda cool too. Light angst in the poetic lyrics gives the record an introspective feel. SJS (Dead Heart Records/PO Box 1206/Exton, PA 19341)

#### AINA • Uplight 7"

A smooth rock outfit. Aina doesn't get tons of points for originality by copying the style of most indie-hardcore bands today like Sensefield and Jimmy Eat World, but along with maybe not the best recording, this record only has that one weakness. They stay emotional without getting too poppy or upbeat and I still like them. Heavy and melodic with strong vocals, a beat that rapidly pulses then relaxes and releases. It just never made me catch my breath. JJ (B-Cote disc/Apt. Correus 35.221/08080 Barcelona/Spain)

#### ALL-SCARS • CD

Well well well. From the depths of D.C. comes a crazy cast of all-stars (the drummer of Fugazi on guitar and who knows who else playing new instruments) doing some weird, experimental shit. I can't say that I'm terribly enthralled in its rapture, if you catch my drift. I'd have to say, as silly and shallow as it may sound, that the highlight was the guest vocals on all the songs by one Ian MacKaye. Oh wait, I think that's a fake Ian. Damn. I will note that it never ceases to amaze me how no matter what type of music is being played, you just know if the folks playing it are from our nation's capital. It's super weird, but true. Don't get this unless you like ambient schuff. Or the occasional Tortoise type of thing. Even then, you might want to first borrow it from that friend of yours that gets everything put out by Dischord. DO (Slowdine/PO Box 414/Arlington, VA 22201) or (Dischord)

#### AMEN 81 • 7"

Fast paced. Profane Existence style punk rock from Germany. Lots of quick guitar strumming and fast drumming, so the pace is like an endless steady knocking. The lyrics are pretty dismal (on both a personal and political level) and creepy, and the vocals are sort of spit out in order to catch up. Overall it is a growly, quick, mean sort of sound that is pretty good. LO (Thorsten Sieglöb/Wodanstr. 8190461 Nuernberg/Germany)

#### ANKLEBITER • 7"

I enjoyed this quite a bit. In the realm of melodic indie rock, about one in one hundred records is to my liking, and this is the one. The key here is their ability to dress the melodies with rough edges to keep things from sounding too much like candy. Their songs have a nice upbeat feel and a sound that surrounds the ear. Similar in philosophy, I think, to Cap'n Jazz. Four songs with personal lyrics in a nice sleeve. DF (Plow Records/619 NW 10th Ave./Gainesville, FL 32601)

#### ANKLEBITER • 7"

Once in a while I pick up a seven inch to review that takes me totally by surprise. Beneath layer of math rock graphics on the insert, a wonderful genius of precise mod-pop can be heard. How can a band be light and heavy at the exact same instant? Anklebiter does it with ease, part Slumberland, part Lookout! Scrappy sing-along vocals remind me of Crimpshrine, while the song writing is colossal and epic like Jawbreaker. Technical and fast riffs that are still soulful recall Superchunk. Dream seven inch of the week, sounds how flying must feel. JJ (Vinfiz/619 NW 10th Ave./Gainesville, FL 32601)

#### ANNALISE • Always CD

This is one of those tough calls. It doesn't stink to high heaven, isn't terribly remarkable or memorable, but has a bit of charm at the same time. Okay, now this is such a stretch, but it comes off reminding me of it Sticks and Stones played more generic pop-punk stuff that had some decent rock-oriented influences intermingling (like China Drum). God, I keep getting stupider and stupider, I think. Shit. Kill me now. DO (Pig Dog/PO Box 43/Hull/HU1 1AA/England)

#### ARMSTRONGS SECRET NINE • The Corpse Came... LP

Frank chaos laden noise powered hardcore comes ripping at you with speed and quirkiness. Some of the noisiest parts are so noisy that I had to wonder if my turntable was covered in dust. A lot of the chaotic hardcore stuff has melted into indie rock in the last year or so, but Armstrongs Secret Nine still does this sound with a temper tantrum. The lyrics are just as chaotic and unintelligible; like mystery meat. One of the better bands still doing the emotive chaos thing. I liked their live show. KM (Donut Friends/1030 Jessie Ave./Kent, OH 44240)

#### THE AUTOMATICS • 20 Golden Greats CD

A twenty-song pop CD that'll have you dreamin' of snoring sugar daddies. Typically vacuous lyrics, but less inventive musically than staple pop bands like the Beatles or Screaming Weasel. The guitars just kind of strum their chords along, and certainly don't inspire much toe-tapping. 70% love songs with plenty of silliness to spare. Warning to the sweet-tart impaired: this CD is a compilation of 2 previously released EPs. IST (Mutant Pop Records/5010 NW Shasta/Corvallis, OR 97330)

#### ASSÜCK • Misery Index 12" EP

Howling growled out vocals center the aural grind fury. Tight all around. Assück delivers 15 songs on the 12" 45 with calculated precision and just under 15 minutes. Riffing guitars surrounding, coming back together at times for some unifying adrenalized bouts. Percussion is right there with the guitars and vocals, consolidating the sound where many others of this genre tend to fall apart. Short and sweet, this record delivers sound as massive as the beautiful slab of vinyl it's pressed into. All said, a great record. IST (Sound Pollution Records/PO Box 17742/Covington, KY 41017)



#### Sleepy Time Trio

photos by  
Erwin Van  
Looveren

#### ATARI • We'll Be Fighting 7"

Even though their name is dreadfully silly, Atari somehow managed to get my attention with their '88 style hardcore tunes. Very much in the vein of some of the better stuff that came out of New York and New Jersey back in the late '80s, Atari sing songs about not giving up, staying active, and fighting for what you believe in... yeah, just what you would expect. Even with all the clichés and even with such a silly name like Atari I somehow find myself getting into this hardcore revival thing. A bit silly, but nothing offensive, and the music is top notch. Hardcore like it used to be... KM (\$3.50 to Teamwork/PO Box 4473/Wayne, NJ 07474)

#### ACTIVE MINDS • I'm Not A Tourist... I Live Here 7"

Nine tracks of blustery thrash from W. Yorks England. Heavy on politics, the words address sell out punks, alcohol abuse, ecology revolution and a few more things. These issues are addressed from a well developed point of view indicative of the considerable amount of work these folks have accomplished. They blister the vinyl for most of these tracks with one shining example. The title track is a slower melodic tune that digs deep into environmental philosophy with a beautiful, obviously passionate cry. Surrounded by jagged thrash, this track is a nice surprise. This is their 8th release in ten years according to the accompanying booklet which also includes lyrics and explanations in three languages. SJS (Loony Tunes Records/69 Wykeham St./Scarborough/N. Yorks/Y012 7SA/England)

#### ACTIVE MINDS • Free To Be Chained LP

20 Songs. A classic British punk rock sound, although speed-wise this album is all over the map, from thrashy bursts to slower sleepers. Unfortunately, the sound is on the flimsy side, but more than a few songs pull it through enough to blaze. Mysteriously, there is an instrumental techno-ish number that is easily skipped. Packaging includes a huge booklet with lyrics, stories behind the lyrics, images and photos of interest. Another booklet gives info in getting involved or starting a scene, with a lot of information on putting out 'zines, records, etc. An excellent testament to a healthy D.I.Y. ethic with plenty here to challenge and think about as well. IST (Loony Tunes Records/69 Wykeham St./Scarborough, N. Yorks/Y012 7SA/England)

#### ATOM & HIS PACKAGE • CD

20 tracks at 33:12 minutes. Music made by a funny guy and his sequencer. He incorporates many hardcore/punk references into this enjoyable mix of original goofiness and punk rock cover tunes, from Fracture, Misfits and Born Against. This is reminiscent of Pittsburgh's funny guy Weir Paul. A silly good time from a person who appreciates Sockeye for the American treasure they were. SJS (Bloodlink Records/PO Box 7414/Philadelphia, PA 19104)

#### THE ATTICA UNDERGROUND • Polarity Of... 7"

Urgent! This one is fucking frisky! Despite how fast this is, you'll find that it is totally danceable. Try it out—you might think of the Swing Kids or the Yah Mos: Smashingly sassy, speed-up, and strung-out. Lyrics speak of nothing less than total autonomy and respect for every individual. Learn all the sing-alongs because it would be sad if The Attica Underground's live show didn't have as much energy as this record. Sizzling with sparky ideas and badass breakdowns. Hectic. JJ (Counterfeit Records/1701 S. 10th Ave./Sioux Falls, SD 57105)

#### AUTUMN RISING • The Kraken CD

This was sent directly to my attention for review, so I was really afraid that I might not like it and have to write a bad review. Happily, it's pretty great and they remind me of Shotmaker. The difference is that Shotmaker is driving like a bulldozer in high gear, while Autumn Rising is a bit more... groovy? This is a very good collection of six engaging songs that make me shake various parts of my anatomy while listening. I would have preferred the 12" @45 format, but this does have nice, non-jewel box packaging. DF (Brass Axis Recordings/2531 Dixie Hwy. #202/Ft. Mitchell, KY 41017)

#### BELTAINE • Rototilt The Sky 7"

Post-hardcore melodic rock with personal lyrics. The sort of thing that would be on Revelation, Art Monk or Jade Tree. It sounded real good and it caught me in it's grip while listening, but didn't really stay with me after the needle picked up. Dylan would probably like this. LO (Atomic Action/2030 West Main Road/Midd, RI 02842)

#### BALLROOM • 7"

I don't relate to SXE tough-guy vocals, but I can say the first song on here kicks a lot more than the second. It opens with rolling toms and spooky ominous notes that creates this ominous feel and then explodes, which is good considering that the rest of this record has a grayish mid-tempo ambience. The lyrics are really sad but honest and I was impressed by them. JJ (On Air Records/Obere Bismarckstrasse 101/70197 Stuttgart/Germany)

#### BARRICADE • Where Is The Truth LP

Some fierce thrashing hardcore from these Japanese folks. Working in the "Thrash Til Death" lineage, Barricade craft seventeen tracks of high end squall and low end bash. The lyrics, though printed in Japanese, seem to be direct confrontations with a variety of social ills with titles like "The Abolition of Nuclear Weapons," "Death to Pigs" and "To Fanatics Of Wicked Religion" which is a powerful sonic epic in less than three minutes. This is apparently the first full length vinyl release from the heroic H-G Fact label and Mr. Satoh did it right with a six panel fold out poster sleeve and an earful of music on both sides. SJS (H-G Fact/401 Hongo-M, 2-36-2 Yayoi-cho/Nakano/Tokyo 164/Japan)

#### BARRIT • 7"

Two songs from this Boston hoarse voiced metallic hardcore band. Barrit employ some chug chug in their heavy and thick guitar sound and there are the rote metal vocal chokes and grumbles and in the tune "Godless Disease" they run through the list of metal lyrics: "satisfy your hunger," "thru this sickened world," "extinction of man's existence," "plagued with mortality," "darkness is mine..." It's like singing the titles from a missing Venom LP or something. Fortunately the music has some interesting changes of tempo and dynamics so the songs are not completely dull. Should Barrit focus their efforts on constructing killer songs and throw out the worthless vocals they have a chance of becoming a tight, ripping hardcore unit. SJS (Ellington Records/112 King St./Northampton, MA 01060)

#### BY ANY MEASURE • One Word Dictionary 7"

Four tracks of wall of sound hardcore from this Richmond, VA trio. The guitar sound on these tunes is best described as a windstorm through which the rhythm struggles to be heard. An effective sonic device for building some heavy music. The bass and drums pummel and crash with considerable strength within the blasts of weathering guitar. The song structures are straightforward, the tension within the sound keeps them rolling along. Gravelly croled vocals can also be heard amidst the music. The words are personal accounts of disappointments and losses. SJS (B.A.M./11900 Glen Gary Court/Richmond, VA 23233)



**BAZED • CD**

7 tracks at 20:02 minutes. Simple rock tunes with a buzzing guitar, and competent if standard rhythm section. The songs pretty much all sound the same. Medium tempo with a bit of chug chug riffing and then a fast part. The vocals are very loud and not very interesting, singing some opaque lyrics. SJS (Grey Days c/o Tuomo Miettinen/Mannerheimintie 82 A5/00250 Helsinki/Finland)

**BRENDA • 7"**

Two tracks from this Richmond, VA band. There are a couple layers of repetitive detuned guitars, one hums, the other ching chings on top a solid rhythm section. Shouted and distorted vocals force their way through the noise. Can't tell what they are saying because there are no lyrics provided. Fast paced music with one slow and quiet part on side A for dramatic effect. SJS (Ruido Trade/PO Box 7141/Richmond, VA 23221)

**BEAUTYS • Sweetheart! Sweetheart! 7"**

Fast and rockin' pop-punk (actually more punk than pop) with a great female singer. At times this reminds me of The Avengers and at others, The Creamers. This is good fuckin' shit! Especially "Black Copters Over USA" and the title tune, "Sweetheart, Sweetheart." Good job!!! MARK (House O' Pain/PO Box 120861/Nashville, TN 37212)

**BEEZEWAX • A Dozen Summits CD**

12 tracks at 50:47 minutes. A very slick pop rock band from Norway. Beezewax have a melodic core to each of their tunes which is layered up with thick and fuzzy guitar sounds and tons of studio reverb and echo and effects, especially on the glossy vocals. They incorporate quite a bit of shoegazer like drone although all the songs are fast paced and mostly fairly short. This music feels contrived, over polished and over produced like the later My Bloody Valentine LPs. SJS (Lanugo/PB 987/N-1517 Moss/Norway)

**BETTER THAN YOUR HAND • Where's Pete? 7"**

Jump punk rock fronted by female vocals with a lot of adolescent angst type of stuff spewed out. Songs about teachers, crusty underwear, and love problems. Sounds like a rawer Naked Aggression singing about high school themes. Overall a decent punk band with a decent punk record. 1ST (Probe Records/PO Box 5068/Pleasanton, CA 94566)

**BEYOND POSSESSION • Repossessed 1985-1989 CD**

I saw Beyond Possession play with the Melvins back in 1985. They were one of the best live bands I have ever seen. In the same category of Blast! for intensity. Their recorded material was never quite as powerful, but still their LP was a hardcore attack built in a time when crossover was just emerging as a style. The CD also includes some demo tracks. I was stoked to get this CD and not let down when their manic music started blaring. This is the shit. Seriously. KM (Melodiya/2523 17th Ave. SW/Calgary, AB/T3E 0A2/Canada)

**BISYBACKSON • 7"**

Speedy, herky jerky shout out your frustrations rock stuff. The music is centered on a loud bouncy bass and drum unit, similar to early Gang Of Four, bumping out danceable funky rhythms while shards of high end guitar wind around and stick into the bass lines. The last track "F/Suit" builds to a climactic breakdown of guitar squall and hyper drums. The bass is dominant throughout these songs, a big round sound. Impressionistic lyrics are sung by multiple voices, sometimes in unison, sometimes trading back and forth. SJS (Grist Milling Records/PO Box 771402/Lakewood, OH 44107)

**BISYBACKSON • 7"**

I've heard their name being tossed around from time to time, finally I got to hear their sound. This 7" can either open doors for people or leave doors locked. It holds its own personality because of its sloppiness, but this scatter-driven appeal is meant to be done in such manner. Bisybackson's award for unpredictable behavior comes very natural to them. They do know their limits and balance themselves out when needed. Those Bob Tilton like vocals really do the job of keeping the wackiness in perspective. Very clever. SA (Grist Milling Records/PO Box 771402/Lakewood, OH 44107)

**BITTERSWEET • CD**

Are you sure these guys are from Sweden 'cause they have such a distinctive Louisville "emo" sound. Very reminiscent to Split Lip's For The Love Of The Wounded LP. I'm sure Bittersweet does take that into account but also grows into what some may call upbeat college rock (in a good way). Here's 7 songs for a good half an hour. SA (Alveran Records/Nordring 50/44787 Bochum/Germany)

**BLANK • 7"**

This band always surprises me with a slightly different sound on each record I hear. This time around, they give off a strong D.C. vibe. Very Jawboxy. Really quite pleasant. Catchy hooks that aren't totally unique, but that work quite well. This rocks pretty hard. There's a definite lack of information (no lyrics, band info, etc.), so you'll just have to use your best judgement. DO (Reptilian/403 S. Broadway/Baltimore, MD 21231)

**BLEW • 7"**

Two long intense songs from this German band. They develop their songs through slow repetitious segments that build up a tightly stretched sound that seems to demand a release of some sort, but it never comes. The song continues on into a state of drone dream, hardcore style. The inexorable throb of the drum and bass pulls your brainwaves into their musical trance where spoken words glide about and suddenly an upwelling of guitars and shouts confronts the relaxed listener. SJS (Schall & Rauch/Flo Pfirrmann/Lutherstr. 23/68169 Mannheim/Germany)

**BOMB SQUADRON • Another Generation Lost 7"**

I really liked the way this record came across with the flying street punk/Oi! sounding guitars. Now I know it's not just me but the working class sound is coming back around. The only exception is that there's a lot of good bands and a lot of not so good bands, these guys fall in between. Why? Because the lyrics aren't that great... no, they suck. Put some thought into it man, my little brother can yell about blowing the Whitehouse and drinking beer everyday. If these guys were around in 1984 they would most likely be on Riot City Records. CF

**BONSCRATCH • End Of Slide CD**

11 tracks at 40:02 minutes. Distorted and heavy screaming hardcore on some tracks, then Bonscratch switch to a slower melodic instrumental interlude that segues into the next group of thrash and scream tunes. Similar shifts of sound and pace occur throughout this group of songs which makes for varied and continuously interesting listening. Bonscratch can build up quite a pile of twisting and churning guitar actions that collaborates quite happily with the propulsive rhythm section. The drummer efficiently fills in any space left open by the bass, resulting in a wall of sound where tight and fast playing are the rule. This music is often reminiscent of Shotmaker. SJS (Straight Up Records/Kowa Bld. 2F/S2W1 Chuou-Ku/Sapporo/Japan)

**BOY SETS FIRE • The Day The Sun Went Out CD**

It's good to see this band getting some good recognition. They've got some great talent and are super-motivated—politically, socially and personally. Their special brand of emo-hardcore is unique and quickly becoming trademark Boy Sets Fire, the mixture of brute force, singy singing and great lyrical content. I still maintain my original sentiments (as seen in HaC #11), that it's as if Jon Secada (you know, the Latin pop singer) joined some progressive punk group. I like. Hooray once again for the rise of a new champion! John Secada, I mean. Yeah. DO (Initial/PO Box 17131/Louisville, KY 40217)

**BEHIND CLOSED DOORS • 12"**

Three songs on a one sided 12" with a black cover with no printing, and a single insert with lyrics is kind of minimalist to say the least... not even an etching on the blank side. Hmm... all that aside, Behind Closed Doors is pretty good. They have a strong Shotmaker feel to their pulsating and gyrating rhythms... with a slightly more chaotic beat... good stuff. Nice to see Vermin Scum back on the scene. KM (Vermin Scum/PO Box 22202/Baltimore, MD 21203-4202)

**BROTHER INFERIOR • Anthems For Greater Salvation LP**

I listened to this several times, but I just couldn't ever get into the mood to really enjoy it. Basic punk rock stuff that has catchy music and toe tapping sensibilities without being pop punk. Political lyrics. If you like older hardcore that isn't too heavy or remotely metal then Brother Inferior will possibly rock your world. Reminds me of Dissent in the sense that I know their hearts are in the right place, and while I know I should like this band, I just can't get into the music. KM (Sensual Underground/PO Box 8545/Tulsa, OK 74101-5826)

**BURN WITCH BURN • The Red Hell Of Jupiter 7"**

This has all the trappings of a surf/space rock record. The sleeve has an old, somewhat silly sci-fi theme with the requisite irrelevant planetary information. And yes, there is an amount of surf rock in their sound but they really cross over quite deeply into pure rock and roll. Although this description may not sound all that interesting, I found myself grooving to this record. It helped that I was in the mood, but I think it is well done nonetheless. DF (Jackpot Records/PO Box 4249/Richmond, VA 23220)

**BEEZUS • 7"**

This is a weird indie-rock group out of Illinois that is sort of like a mellow Sarge with a lot of jangly, lo-fi guitar stuff. The b-side is a cover of a Superchunk song, which in itself is REALLY weird since nothing about the "Chunk is mellow. Hmmm. It sounds strange to me. Kind of interesting, but mildly annoying and draggy at the same time. The packaging is pretty cutey, but in a cool way. Really not a hell of a lot that makes me want to listen to it again. DO (PO Box 4331/Urbana, IL 61801)

**BEEZUS • Lives Of The Saints CD**

11 tracks at 39:39 minutes. The collection of songs on this CD work together like a scrapbook of people and events of importance to the folks in Beezus. This is a powerful collection of tunes. The stories they tell describe the singers concerns and interactions in the first person making the songs that much more intimate. It's a fairly up and down world for Beezus. Some songs tell of happy relationships or one not deep enough and some tell of messes we get ourselves into and out of. At the center of the record is a tune called "Buttercup" in which the song's namesake is mocked by the newspaper and cut up by the funnies. The rest of the band tell her she will be OK when the final verse rolls around. It is a compelling tune. Musically Beezus combine strum guitar and distorted guitar with a bouncy bass and solid, straight forward drumming. Their voices fit perfectly into the songs, especially when one backs up the person singing lead. On this CD Beezus have created a solid rock and roll record that brings to mind Rough Trade era Scrawls. Surely one of the highest compliments that can be paid to any band. SJS (Mud Records/905 South Lynne St/Urbana, IL 61801)

**BURNED UP BLED DRY • Kill The Body... 7"**

Harsh growled-vocals pummeling hardcore in the vein of His Hero Is Gone. Good speedier songs with cohesive guitars and drums alternating with slower, resonating bouts. The sound is good and full, with the guitars waxing a wall of blazing noise. This is pretty much up there with my favorites in the music-for-the-world's-coming-conflagration-severe-pessimism-category-core. Highly recommendable. 1ST (Sensual Underground Ministries/PO Box 8545/Tulsa, OK 74101)

**BUTTERCUP • In Hand And Underfoot 7"**

Seven short and speedy tracks of jumpy screamy hardcore from these Penn's Woods lads. They break into a bit of slower melody here and some out of tune thrash there. Nice words about personal experiences and thoughts. I wonder where exactly their tune "North Of Harrisburg" refers since I was born and raised in Sunbury. A friendly bunch of tunes that assert themselves softly on your earholes. SJS (Chumpire/PO Box 680/Conneaut Lake, PA 16316)

**THE BUTTON MEN • 7"**

One of the shittiest-sounding guitar tones (or the recording quality, maybe) I've heard in awhile. I think they're trying to sound like Julia one minute, then something even uglier the next. Quite awful for the most part. The singer can have a nice voice when it drops down in intensity but, other than that, this has little that keeps my mind and ears from longing for something else. This is a knockout. DO (Nervous Wreck Kids/PO Box 1221/Clermont, CA 91711)

**THE CHITZ • Break The Cycle 12"**

This is a good record. Fast hardcore punk stuff with strong female vocals and political/social lyrics. Punk. KM (\$10 to Richard LaFortune/PO Box 34029/Scotia Square R.P.O./Halifax, Nova Scotia/B3J 3S1/Canada)

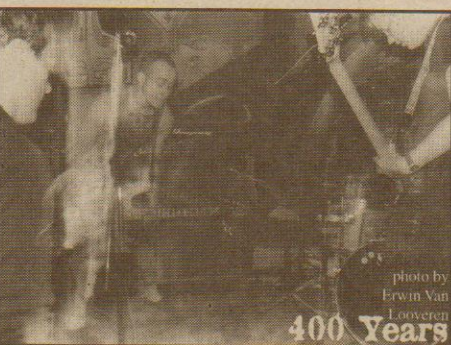


photo by  
Erwin Van  
Looveren  
400 Years

**CANDIDATE • Simple Harmonic Motion CD**

Some of this was intriguing, but sometimes I found everything to be a bit old and tired sounding. Slightly chaotic hardcore with the emotive influence running high. They experiment with lots of tempo changes and volume fluctuation, and the xylophone, violin, and various electronic sounds that are thrown in for good measure add some spice. If you are into this sad emotive hardcore thing then definitely take a taste of Candidate. KM (Three Going East/PO Box 980651/Houston, TX 77098)

**CAPITALIST CASUALTIES • CD**

74 songs, 73 minutes. "A collection of out-of-print singles, split EP's and compilation tracks." Capitalist Casualties is probably familiar to you as just about the best double-voiced thrashing hardcore out there. This CD pretty much sums everything up. The full-on aural assault is balanced well by slower parts, generating a cohesiveness that resonates strongly through the entire recording. The sound quality is superb through most of the CD, suffering slightly towards the end where many of the live recordings were included. Although there are a couple repeats, this collection doesn't suffer from the same song-different-session syndrome that plagues other such projects. The booklet contains most of the lyrics. Despite the length of this CD, the musical and lyrical variation keeps it a lively and interesting listen. 1ST (Slap-A-Ham/PO Box 420843/San Francisco, CA 94142-0843)

**CASTOR • Carnival 7"**

Rad. A really high quality 7" in EVERY ASPECT. Musically, it sets a similar mood to the last Boys Life album. Packaging-wise, it's made up of this crazy fabric smudged with those shitty pennants that you'd buy at a baseball game back when you were younger. It's got twists and turns and grooves and, when all is said and done, it is really fucking good. These cats know what's up. The only drawback? That whole damn "33 on one side and 45 on the other" thing. DO (Mud/905 S. Lynn St/Urbana, IL 61801)

**CATARACT FALLS • The Beginning Of The End 7"**

Cataract Falls has that intensely strained sound, like a frayed piece of twine about to snap. While this aspect of their sound is personally non-threatening, I did like a feeling that came through in a way that I can only describe as not electric. Pretty sincere and good overall. As a band they do two songs on one of the sides. On the other side, one of them does (I think solo) a cover of the song Jezebel by 10,000 Maniacs. DF (\$3.50 to Idols of the Marketplace Records/PO Box 50138/Fort Wayne, IN 46805)

**CERBERUS SHOAL • And Farewell To Hightide CD**

Some of the most talented individuals involved in the underground scene, Cerberus Shoal also might go right "over the heads" of a lot of folks. The music composition is amazing and sincere, but unfortunately there are still plenty of people who will write this off as too artsy or wimpy or whatever. If you like mellow, moody and moving music, then you WILL dig this. It doesn't overpower the listener by any means, but it bowls them over with beauty. The packaging leaves a little to be desired. I'd expect more of a June of 44 job on something like this. Overall, this 5 song, 50-minute epic is very unique and worthwhile. DO (Tree Records/PO Box 31840/Philadelphia, PA 19104) or (Stickfigure/PO Box 55462/Atlanta, GA 30308)

**CERBERUS SHOAL • And Farewell To Hightide CD**

I hate to admit it, but I love Cerberus Shoal. I thought their first LP was good, at times reminding me a bit of Still Life, though it is worth noting that this new material has nothing reminiscent of Still Life. Cerberus Shoal is an arty ride down a morose road of sorrow. Sad music that drifts in and out of the shadows. I love listening to this while lying on the floor waiting for sleep to drift in. Their live show is equally as intriguing. If you are terrified of arty sadness then stay away from this... but if you are interested in something way different then go ahead. Definitely in their own category. While listening my mind goes into over drive with thought; the sounds somehow triggering many memories. Excellent. KM (Stick Figure/PO Box 55462/Atlanta, GA 30308)

**CHILDHOOD • Eidolon 7"**

Power pop with gleaming, echoing vocals. Two female vocalists, a standard band, plus maybe... a keyboard? A very professional recording by this Barcelona group sounds like the Cranberries. I could see them playing in a nightclub under lights and dry ice... in a dream. Softly spinning through a neon dream... JI (B-Core Disc/Apt. Correu 35.221/08080 Barcelona/Spain)

**CIVIC • Five Marks The Times... 7"**

Three tracks of summertime hill tumbling that plays in jangling, strum guitar pump rhythm sound. Pleasant, hazy songs, a bit of early 80s American art school new wave and strong pop sensibilities. "Chicago Sunrise" has a strong riff, a roughened voice against a spoken voice vocals and some poetry in the words. Tunes that will leave you smiling like the dBs could. SJS (Playing Field Recordings/PO Box 851/Urbana, IL 61803)

**CLASS OF EIGHTY FOUR • 7"**

Exactly what one would expect from a split label with File 13 Records, a lot like Five O or Thumbnail. That current hardcore sound with an extra bit of rock mixed in to make it a bit catchier, a bit better than most bands. Your foot is already tapping before the song begins, then all the parts come in and it is a blur of noise. LO (Landmark Recs./PO Box 251565/Little Rock, AR 72225) or (File 13/PO Box 2302/Philadelphia, PA 19103)

**CLIKITAT IKATOWI • Live August 29th And 30th, 1995 CD**

11 tracks at 32:21 minutes. Recorded live in Chicago this is a set of kinetic clattering post hardcore that seems ready to explode into chaos flinging shattered rhythms and twisted guitar lines to the four corners, but actually keeps the pegs twisted to the point just before the strings snap. Full of tensile guitar clang and mechanical rhythmic thwacking this music is a churning lava flow burning clean the nightmarishly polluted landscape so that fertile ground might exist again one day. SJS (Gravity/PO Box 61332/San Diego, CA 92138)

**COMBAT WOUNDED VETERAN • 7"**

Opens up with a Gil Scott Heron sample, then bursts into eleven quick blasts of rabid thrash that leave little room for a melody or decipherable vocals. Brings to mind bands like Charles Bronson and End of the Century Party. If you like either of those bands, then you can add Combat Wounded Veteran to the list. The lyrics are cryptic with explanations equally the same. MA (Suppose I Break Your Neck Records/PO Box 898/Largo, FL 33779)

**CONCRETE CELL • Out LP**

If you like Pennywise and Lag Wagon you'll probably like this too. MARK (Genet Records/PO Box 447/9000 Gent 1/Belgium)

**CONCRETE SOX • Silence 7"**

Punk kind of metal sounding stuff that didn't really do much for me. They sound kind of like everything else of Blind Destruction Records. Same vocals same chord progression, etc. CF (Blind Destruction)



#### CHEMICAL • Decay CD

6 tracks at 17:04 minutes. Basic bark it out chug chug metal hardcore. Fast parts follow slow parts. The rhythm section throbs along and the vocalist coughs and grumbles about pain and fear and hate. You probably get the idea. SJS (Boundless Records/PO Box 148020 Savio/Ra/Italy)

#### CONNIE DUNGS • CD

Screeching Weasel pop punk. Snotty vocal work. Sounds exactly like Screeching Weasel to me... I suppose all grind bands and all "emo" bands sound the same to fans of this style of music... KM (Mutant Pop Records/5010 NW Shasta/Corvallis, OR 97330)

#### THE CONNIE DUNGS • No Chance 7"

YET MORE SCREECHING WEASEL WANNABE CRAP! BH (Mutant Pop Records/5010 NW Shasta/Corvallis, OR 97330)

#### CONVERGE • 5"

Let me begin with the simple fact that Converge rules the planet. Never before have metal and hardcore coalesced to produce music this maniacal. The good news is that this contains two more solid songs including a great cover of classic Serial Killer by Vio-lence. The bad news is that there are some collector issues to deal with. If you have a turntable that picks up automatically at the end of records, you probably won't be able to play this, or any other 5" record. But the other song, Downpour, is not to appear on any other release (and this is limited to 1000). So, you'll just have to work this decision out for yourself, but whatever you do, go see Converge live. They are worth a multi-hour drive. DF (Ellington Records/112 King St/Norhampton, MA 01060)

#### CRESS • Monuments LP

Excellent!! Mix Crass with Conflict, then inject that concoction with the energy and urgency of today and you'll get Cress. Solid anarcho punk with a driving rhythm that pulls you in, body and mind. Wall of sound guitars with a heavy bass holding it all together. Keyboards and tapes enhance the overall impact using subtlety to emphasize the moods. Lyrically they put forth opinions on mankind's negative effect on this planet's ecological system, along with words on media, prison, animal rights, etc. MA (Flat Earth Records/Bradford Music/PO Box 169/Bradford/BD7 1YS/UK)

#### THE CRIMSON CURSE • 1/2 LP

Guess what this one sounds like. You got it, tight pants. The main thing about this record is that one side of the clear vinyl has black bugs printed all over it. This compliments the freaky lyrics, and just check out the song titles "Both Feet In The Grave," "Black Dye No. 15" and "Rat Romance." Although it seems a little too tight to breathe, San Diego certainly has established its own genre of hectic, clattering punk-rock. I thought it would either suffocate or mutate long ago. I guess it's the decade of the living dead. This is getting way too esoteric and this record makes me feel way too crabby, but the ornamental picture-frame looks suspiciously like the idea used on the cover of the Chikata Ikutoni LP. JH (Goldenrod Records/PO Box 81164/San Diego, CA 92138)

#### CROOKED COPS • Resistance Is A Must 7"

Well this is just a great fucking record. Harsh and tough hardcore yet not sounding ugly. Soul piercing and solid. This is one of those records that fills the entire space with a strong presence as soon as you put it on. Total involvement. Passionate, ebullient, and rhythmic. Six songs and an eighty page booklet in German and English. Yeah, 80 pages. Very political. Very good record. DF (\$4 to Crooked Cops/Mike Kessler/Burghalde 8/CH-6110 Wolhusen/Switzerland)

#### DAGOBAB • CD

9 tracks at 38:16 minutes. A remarkable set of tunes from this Massachusetts power trio. Mostly instrumental songs that progress through several moods and tempos, sometimes stopping on a dime to shift, but just as often sort of melting from one part into the next. The songs have emotional impact, but as a result of the sound created, not just the vocals or words. Don't get me wrong though, Dagobab rock most excellently, but from the brain as much as from the guts. The colors and photos used in the booklet and inlay are well matched to the music making this a very nice record indeed. SJS (Sampson Records/105 Borden Road/Tiverton, RI 02878)

#### DANCE OF DAYS • 6 First Hits

When I saw this I was prepared to rip these fellows a new asshole for taking their name from Embrace. In my opinion you had better be a damn good band to be taking Embrace references for a band name. Well, low and behold this Brazilian group rocks. The music is catchy and melodic but with lots of energy and power. The singing is well done. Grooving but not wimping out. Reminds me of some of the great '88 to '90 bands that combined classic hardcore punk with melody and the emerging "emo" thing. Good job. KM (Teenager In A Box/Caixa Postal 205/Sao Paulo/SP cep 01059970/Brazil)

#### DARIEN • 7"

Hmm... pop punk played with a bit of speed, though one song is an attempt at being moody. Energetic and sort of catchy. Reminds me of post Dag Nasty power pop. Nothing special if you ask me, but not terrible either. Not discreet pop punk that is closer to good then bad in my opinion. KM (\$3 to Struggle Records/130 Stobe Ave./Staten Island, NY 10306)

#### D.D.I. • 10"

Fast hardcore stuff that is very D.I.Y. in nature; punk rock with energy. It comes with a booklet that is written in both Italian and English. The lyrics are in Italian. Topics are mostly political with some social issues covered as well; they even have a song called "Fuck The Police." This is a good record for those that like political punk. KM (Milani Gianpiero/C.P. 63/27100 Pavia/Italy)

#### DAWNBREED • Aroma CD

9 tracks at 37:43 minutes. Intricate, structured hardcore that throbs and crunches through some adventurous sonic territory. The guitar/bass/drums lineup is expanded with sax and trumpet that adds a smooth and occasionally mellow tone to the hectic layout of the songs. Add a couple distinct guitar sounds and a voice used as instrument to the presto change-o rhythm section and Dawnbreed have produced a nicely textured batch of music. SJS (Trans Solar/Bismarckstr. 6/56068 Koblenz/Germany)

#### DAY OF SUFFERING • The Eternal Jihad CD

With a Slayer influence like this, you just can't go wrong. The recording is well done, but not overly slick, so the energy pounds your ears hard, making me want to start a one man mosh pit on my bed. The singer is a little too tough-guy for me at times, but most of the time fits into this gnarly equation of brutal-str8edgeish-metal. The lyrics have a lot of mutilation and gore in them, and seem to be about some sort of spiritual battle against man's destruction of the world. This is a damn good CD. ADI (Catalyst Records/6142A N. Compton/Indianapolis, IN 46220)

#### THE DART BAND 360 • 10"

A bunch of warm emotional hardcore from these Raleigh folks. Their tunes have a sense of melody that plays against their slips into hyper noisiness. A good dense sound is propelled by excellent drumming are standout features of these well developed songs. Lyrically the Dart Band dig into youthful angst and loneliness, for example, "I pack my marbles and share them with no one" from the song "Creepy Kid Dreams Of Push Button Wheels." Mostly introspective, the songs are constructed of several sections, each builds in intensity until the inevitable breakneck shift into the next section. They play as a tightly fitted unit at a breathless pace. For the last track the Dart Band slow down for a bit of Labradorford like space gaze stuff, which is not entirely out of place given the cyclical repetitions within the faster tunes. SJS (Assorted Porkchops/PO Box 4022/Wilmington, NC 28406)

#### DAYS OF... • 12"

I've had a tape of some Days Of... stuff for many years. They were around in '86 and '87. I guess their sound is sort of Dischord influenced, though Days Of... were from North Carolina. These songs are a bit muddy and the singing is a murmur. If you are really into the mid to late '80s DC music scene then you might want to pick this up because even though Days Of... aren't technically from that area this remains as a bit of the puzzle that made that era. Not thrilling, but still interesting. KM (A-Tean Records/PO Box 1745/Greensboro, NC 27402)

#### THE DEALERS • Is The Getting It Together Is Gone CD

14 tracks at 69:30 minutes. A whole bunch of sludgy, basement tape quality psych-drone from Philadelphia's spaced out Dealers. Minimalist sustained note jams that slowly make a path through the haze at the best of gentle prods from the drummer. Some spoken word meander adds to the lost in the back country sound. They avoid heady climaxes for straight ahead song layouts. Liner notes say all tracks improvised live and so they obviously were. Swell electric lullabies reminiscent of bands like Fuzzhead or Doldrums. SJS (Low Orbit/PO Box 42428/Philadelphia, PA 19101)

#### DETESTATION • The Inhuman Condition 7"

After a couple of killer split EP's, this Portland outfit gets their own full length EP. Musically and lyrically aggressive without breaking into full on thrash. The tempo is speedy with a sense of restraint, although there is a bit of chaos throughout. Stylistically they draw from classic early 80's Scandinavian punk with a nod to Discharge. While the music is powerful, I feel it's Sara's vocals that put this band over the top. Lyrically they attack bigotry, the complexities of society, and the expected/demanded subservience, not to mention a song about all the dinosaur punk bands reuniting for the almighty dollar. MA (Consensus Reality Records/1951 W. Burnside #1654/Portland, OR 97209)

#### DI LANCE CORPORAL • CD

I enjoyed listening to this, which in some ways is surprising since the style is a bit out of my current realm of musical interest. Di Lance Corporal play fast snotty punk rock. It reminds me of something from the '80s, though I think with a cleaner production fans of some of the newer Epitaph bands would enjoy this quite a lot. The lyrics are smart and snappy. Hard hitting and catchy as hell, it was a refreshing listen. Punk as it was meant to be played. KM (Underworld Records)

#### DISCONTENT • 7"

This is so incredibly average that I'm really at a loss to describe it. Discontent is from Alabama and does four gruff and tumble punk rock songs with social/personal lyrics. The packaging is equally average with a solitary lyrics sheet enclosed in a black and white sleeve. Even their band name is middle of the road... not happy, but not necessarily mad either, just Discontent. Here and there some energy emerges, but for the most part I could not get into this. DF (Jamie Barrier/211 N. Ross St./Auburn, AL 36830)

#### DISCOUNT • Her Last Day 7"

Three simple pop punk songs from these pleasant punks of Vero Beach. Straight ahead tunes with a bit of edge from the guitar and subtle piss and vinegar vocals from Allison. Musically Discount maintain an innocence that is belied by their lyrics, which seem to revolve around suicide and losing touch with the world. Not all that pleasant after all. SJS (Panic Records c/o Helter Skelter/Via Degli Ausoni, 84/00185 Rome/Italy)

#### DISRESPECT • CD

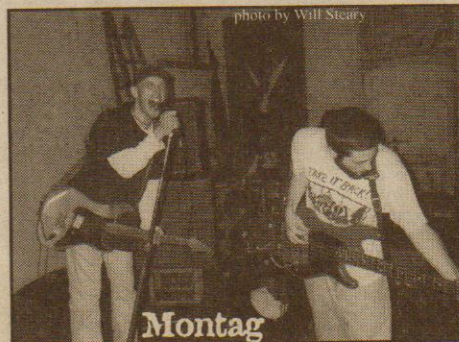
Five songs of moshing metal hardcore. Nothing new, nothing super notable... But Disrespect play it well. If you don't mind by the numbers hardcore and if you love moshing metal hardcore then Disrespect will have you shifting your oversized shoes (Actually, I enjoyed the listens, but wasn't left with much to take away from the experience). KM (Conception/Kilianstr. 46/12459 Berlin/Germany)

#### DON'T • 7"

Two songs of fuzzy wuzzy foot stomp drone rock. Noisy guitars make a thick layer of sound on top a walking rhythm. Monotone vocals fill in any remaining cracks in the sidewalk. Music like muddy slow water. SJS (B-Core Disc/PO Box 35.221/08080 Barcelona/Spain)

#### DREYFUS • Garbage Day 7"

Unfortunately the most unique thing that I can say about this band is that they are from England. A power trio, they play punk that is somewhat rocking, but too poppy, and ultimately bland. You'd think that if you were gonna put the vocals way up front that it would be because you had something important to say (or perhaps could sing really well), but this is just not the case here. I would only recommend this to people who like to sing along to the nah, nah, nah parts. DF (Pig Dog Records/PO Box 43/Hull/HU1 1AA/England)



#### ELEVEN ELEVEN • CD

One extremely long track, 34 minutes long, nothing about the band, the recording, the lyrics... just lots of old-time photographs. So mysterious. Maybe because they don't want you to know that Boys Life and Hoover have joined forces and made this new band. At least that's what I've gotten out of it. It really honestly sounds like that's what's happened. Really odd. Good, but really odd. I guess that's all I have to say at this point. DO (Doghouse/PO Box 8946/Toledo, OH 43623)

#### ENDEAVOR • ...Of Equality 7"

A reissue of this four track EP. Chunky and buzzy hardcore heavy on social and political concerns. These four guys have their hearts on their sleeves and lyrically dive head first into poverty, women's rights and genocide. They end up with a powerful emotional statement full of compassion and outrage. The lyric sheets and inserts from the original record are reproduced for this reissue. SJS (Phyte Records/PO Box 14228/Santa Barbara, CA 93107)

#### ENEMY SOIL • The Ruins Of Eden CD

16 tracks at 22:09 minutes. Furious thrash hardcore from Virginia. Entirely low end crunch played as fast as possible with the vocals shouted and screamed over top. The lyrics are political and social criticism, expressed with violence and anger that question illusions of freedom. Enemy Soil keep their songs simple, mostly straight ahead thrash with a few slow parts. There are five live tracks at the end that just roar along like a 1200 horsepower leaf blower. 10" vinyl is available on Noise Vacuum. SJS (Clean Plate Records/PO Box 709/Hampshire College/Amherst, MA 01002)

#### ENEMY SOIL • Live At Fiesta Grande #5 flexi 7"

This live flexi sounds like human bones being split to shards in an industrial blender set on puree. Maybe that's because of the huge warp in my copy and they really wanted it to sound like someone's vomit splattering after a breakfast of rotten lizards. Five songs on one side and the other side is just flat and useless. Worth it just to feel your head cave-in. JI (Clean Plate/PO Box 709/Hampshire College/Amherst, MA 01002)

#### THE ENKINDLES • 7"

There must be something wrong with me... I thought I was gonna hate this, but I actually enjoyed it. Call me crazy, but the singing on one side reminds me of some of the slower more obscure Misfits stuff, and on the other side I am at times reminded of Lungfish... I must be losing my mind. Anyway, these three songs are melodic and catchy while having some energy. Pleasant stuff that doesn't fail to please me. KM (\$3 to Struggle Records/130 Stobe Ave./Staten Island, NY 10306)

#### ENSIGN • Fall From Grace 7"

Ensign is quickly becoming one of the premiere edge bands of the current moment. Albeit I think they are a bit generic (the title of the record taking the cake), they play their shit well enough to keep me interested. And regardless of how they are recorded, they put on a decent live show (basketball jerseys and all). The layout on this record is superb and if you're lucky enough you'll get it on a thick piece of green vinyl. Let's just hope they can solidify a line-up and continue to Make The Difference (as they claim they'll do by covering the Insted classic as the last song on this record). MM (Indecision Records)

#### EVA BRAUN • Eision CD

10 tracks at 72:02 minutes. Lengthy, mellowed rhythmic droning rock songs from this Polish band. The music is a warm guitar fuzz that cycles against a pulsing rhythm section. The drumming is particularly effective at creating a trance like mood for the songs. There are vocals that for the most part detract from the music, though when they are low in the mix and spoken the words/voice does thicken the sound. This is somber music, full of disappointment and sadness. The near tribal thwap of the drumming is a strength that the music from fading into a murky brown oblivion. SJS (Nikt Nic Nie Wie/PO Box 53/34-400 Nowy Targ/Poland)

#### EVEREST • 7"

A sensitive rock band from Lawrence, KS check in with two songs on this 7". Side one, or opus No. 1 as they refer to it plays with the quiet/loud, slow/fast dynamic going so far that the music entirely disappears at one point before gradually returning. The songs ends with some rolling guitar churn that kicks a bit of life into an other wise stagnant tune. The vocals are wispy and mournful, floating through the music. Opus No. 2 begins slow then picks up speed but goes nowhere, ending quickly. Sounds like an unfinished song. Everest play a chiming guitar sound against a churning guitar sound effectively and together the dual guitars make a nice thick sound but the second song is to brief to fully explore it's ideas. Poetic lyrics about exploring and leaving places are interesting though the vocals are high pitched, almost whining and have a disturbing tendency to sound like Sting. SJS (Deans's List Collective/PO Box 1984/Lawrence, KS 66044)

#### EVERSOR • September CD

10 tracks at 31:33 minutes. Introspective light hardcore with rock tendencies, mostly due to vocals that are really fucking loud and clean and sound like they were recorded in an airplane hangar. The rest of the music is compressed into a tiny layer of buzz and bump behind the voice. It's slow and very repetitive with lots of words about pain, hate and being scared. The cd is packaged in a beautiful little spiral bound booklet that can't really save the music from mediocrity. SJS (Greenrecords/Via S. Francesco 60/35100 Padova/Italy)

#### EVOLVED TO OBLITERATION • 7"

8 songs. Furious double-vocal hardcore with good transitions between slower, unifying sonic resonance to blitzing fast spews. Fans of Capitalist Casualties will probably enjoy this worthy record. Lyrics center on the problems humans face now that our evolutionary success is rapidly becoming the means of our destruction, but also touch on social justice themes. The good recording quality makes the sound well-balanced and fully capable of delivering some quality blows. An enjoyable record. IST (Clean Plate Records/PO Box 709/Hampshire College/Amherst, MA 01002)

#### EX MEMBERS OF... • Wardance Orange 7"

Fast paced melodic hardcore with a lot of energy and edginess. Fat guitars and layers of voices shouting through. Nice voices, that combine with the music to push and pull the songs around. The non stop rock solid rhythm section is a powerful force just below the surging guitars. Looks like there are three guitars, producing quite a rush of sound. Four fun, upbeat tunes on this record that beg for repeated play. SJS (Standfast Records/PO Box 973/Lilburn, GA 30048)

#### EXCESSIVE DEFIANCE • Yo Dicknose, Eat A... 7"

The same drunk punk type songs that have been played a thousand times before. Does the world really require more of this? Oh yeah, don't you think it's a bit hypocritical to have all sorts of anti-nazi propaganda all over your record and then call someone a "spick" in your liner notes? BH (Excessive Defiance/PO Box 9751/Asheville, NC 28815)



## EL GUAP0 • 7

Four songs of emotional pop tinged punk. They play fast and sometimes messy. The guitar sound shifts from jangle and reverb to scratchy distortion. Bass and drums are bouncy and jumpy and make up most of the music. A couple distinct voices, one more of a growl actually, sing the personal lyrics. These songs work almost in spite of themselves. At first listen they seem empty but there are enough subtle twists to make several listens necessary. Like the way the two voices interact in "Self Titled," the string of fragments that construct "Implosion" and the way the songs imperceptibly shift one into the next. SJS (Red Skies At Night Records c/o Rafael Cohen/5730 Utah Ave. NW/Washington, DC)

## THE ELEMENTS • Conversations/Conversations 7"

Every issue I get a couple of totally random records that leave me baffled as to how I should approach the review. This is one of those records. They're from Seattle, but they are slightly reminiscent of some weird poppy XTC type band on the a-side and a Sparker sort of ska band on the b-side. So strange. Kind of fresh, but few punks would have any real interest in getting this, at least most HaC readers, maybe some of the cross-over MRR East Bay kids could dig this. But this isn't MRR, is it? Oh well. DO (Elemental/PO Box 46160/Seattle, WA 98146)

## FABRIC • Stella Maris LP

This record contains an explanation for a remarkably bad recording. Listening to it is like hearing a really good band play in your average basement or living room. Rhythmic and driving like a race car going to infinity. Mighty melodies and energy in a desperate, writhing emo style. For band cross-references check out: Frail, Current, and Merel. To elaborate, Fabric weaves together an uplifting and powerful sound with vocals sung in the same vein. Matching colors, no striking juxtapositions, but pleasing and satisfying nonetheless. Pity the poor quality of the thread. II (Simba Records/30 Park View Ave./Leeds LS4 2LW/England)

## FLY TRAP • How You Like Me Now CD

Bad heavy metal. Hated it. Slow and not powerful. Bad vocals. KM (Eye 95 Records)

## FARCICAL • 7"

I've been hearing more than my fair share of German hardcore lately. This is definitely something new and different. A lot of hardcore experimentation occurs in Germany too. But we all know that's very difficult to be good and inventive at the same time. I'm sure we've all had our experiences. Well I hate to cut Farcical down but they fit in this category. Their songs are particularly short, eclectic in nature, and have an older style hardcore influence from the early 80's. They incorporate samples, and electrical noises into their scales and don't include that much vocals which help generate the inventive side of their music. Other than that, there ain't much else. SA (Thought Crime/Petersburger Str. 68/10249 Berlin/Germany)

## FARM • So My Kids Won't Have To CD

18 tracks + 1 secret track at 31:48 minutes. Blistering and ripping hardcore punk out of Ithaca, NY. Songs full of social criticisms, anger and a bit of humor played as fast as possible. They do some nice dual vocal trade offs and their drummer slams away maniacally. SJS (Creep Records/Suite 220/252 East Market St./West Chester, PA 19381)

## FAT DAY • Smell Me Silly 7"

The gears at H:G Fact just keep turning and churning out good records. This Fat Day record is similar to many of their releases in that it contains many short fast songs. Seven in fact. At 45 rpm no less. However these songs are quite different from most of the bands that do the outburst thing. These have a more quirky tempo and the sound is clean with little muting or distortion. The result is a more expressive sound. Very good. DF (H:G Fact/401 Hongo-M2-36-2 Yayoi-Cho/Nakano, Tokyo/164 Japan)

## THE F.I.D.S • Learn A Fourth Chord 7"

Maybe they did, maybe not. Any way this is crappy, silly garage punk of the best kind. No pretenses or polish, just four or five raw, pound it out and hope it works tunes. SJS (Owen Records/47 Waldo St./Pawtucket, RI 02860)

## FLOODPLAIN • Eightpennygalvanized CD

Eleven full power, metal influenced tracks. The vocals are mostly too deep to really understand, except at the times when voice-overs come in making the backing noise seem almost creepy at times. In the vein of Unbroken or Disembodied, who have similar influences. LO (Counterfeit Records/1701 S. 10 Ave./Sioux Falls, SD 57105)

## FORWARD • Feel The Core Of Self 7"

Yes! This is totally fucking awesome. A completely pure onslaught of uncontrived punk rock. Raw power not unlike the energy released from a volcano spewing molten lava. Like other Japanese bands, they are fast, but not as messy. The sleeve folds out into a poster with lyrics in English and Japanese. This is the kind of band that only wrestles inside the steel cage. Another ripping H:G Fact release. I know these aren't easy to obtain, but do try. DF (H:G Fact/401 Hongo-M2-36-2 Yayoi-Cho/Nakano, Tokyo/164 Japan)

## THE FOSTERS • 7"

Some joyous three chord punk with female and male vocals, splitting the lead duties evenly. Buzzsaw guitar and speedy tempo pump the songs full of energy. The lyrics to two songs cover the breakup of a long distance relationship while the other two songs revel in the happiness of a successful relationship. Fun, unpretentious punk rock. SJS (Kar Records/PO Box 460692/Escondido, CA 92046)

## THE FRANTICS • Downtime Delirium 7"

Screaming Weasel style pop type punk. If you aren't already sick of the fifty trillion bands that sound like this then it's probably worth checking out. BH (Mutant Pop Records/5010 NW Shasta/Corvallis, OR 97330)

## FREAKSHOW • The Earth Speech 7"

Freakshow has a non-crispy sound like punk of a couple years back. They're from Spain, but all four songs have well written social/political lyrics in English. Aside from the lyrics, everything is totally average. Their songs just seem to scream on by without any grabbing power. I can't quite put my finger on it, but I think it's missing a sense of urgency to work. DF (\$5 to Sour Grapes/Daniel Ferrero/Post Office Box 506/29640 Fuengirola/Spain)

## FRODUS • 22-D10 CD

This eleven song cd include a seven track set from a WMUC live broadcast and four studio tracks. Frodus play chunky and crunchy hardcore that spazzes nicely in the right places. Hearty distorted low end grinds against shards of guitar kkrang throwing off dense showers of sparks and smoke. That is Frodus: bright, abrasive, loud and fast. Get your motor running. SJS (NLB Records/Gasverkgatan 22/46234 Vanersborg/Sweden)

## FALLOUT • ...Resist Control 7"

Australian crusty hardcore with good double-vocal moments that wail over the driving, buzzing guitars and cascading drums. Tempo changes keep this from getting boring, as well as some pretty competent playing. I would probably listen to this if I had Extreme Noise Terror or 411 already on. On this review copy had some severe pressing problem which really compromised the sound, but a flyer says the fixed rec's should be out. 1ST (Adrian/17 Linlithgow Way/West Melton, 3337/Victoria/Australia)

## FRUITY • Rocky Colt And Tum Tum 7"

Snappy, upbeat schlock from Japan. Skirting that pop-punk/ska realm, this record doesn't really distinguish itself from stuff I hear from those big FM stations between Soundgarden songs. Slick. 1ST (Far Out Records/PO Box 14361/Ft. Lauderdale, FL 33302)

## F.Y.M • Free Your Mind 7"

These Canadian boys know how to do the new school with more heart than anyone else. The lyrics are pretty easy to relate to especially if you skate. They let you know how they feel about racism and have a cool comic about grrrl skaters. If you want something fun to skate to or listen to on rainy days buy this. CF

## THE GAMITS • Come Get Some 7"

All in all I have to deem this to be sub-mediocre. There are only a very few pop punk bands out there that I think are any good, and the Gamits aren't one of them. Both the music and the vocals are bland. Some of the lyrics are confusing, but the majority are about girls. Thankfully the lyrics are not quite as offensive as the front of the sleeve. The back of the sleeve lists three songs, but there are actually five. The only semi-great thing I can say is catchy. DF (Drug Store Records/PO Box 5033/Golden, CO 80401)

## GIBBERISH • 7"

Bay area style pop punk from Portugal. Gibberish brings back the goodness out of the past from Crimpshrine and earlier Pinhead Gunpowder. They don't mind resurrecting good 'ol punk bands so Portugal punk can rock out. On this release, Gibberish did a decent job at some quick rocking tunes but the production just about brought them back to zero. That's the problem with many punk records today. SA (Big Big Tiger Records/Rua Sao Joao 126/Repeses 3500/Viscain/Portugal)

## GLUE • Espoisto 7"

Five tracks of edge of the cliff social criticism from this Glasgow noise punk unit. Quite a bit goes on within the straight ahead song structures as the parts of each song fall one into another. A good and rowdy ruckus is raised sonically while maintaining a headlong rush rhythm. Lots of sarcastic lyrics plow through consumerist fantasies, class and religion. A fun time musically that is packaged with a fairly complex printed poster and sleeve. SJS (Feeble Records/no address)

## GODSTOMPER • 7"

Flat-sounding noise-spasm crusty punk that sounds like it was recorded in a basement with a boombox. Nothing much unifying the sounds most of the time, with drums tending to drown everything else out. There are some interesting parts which bleed through the muck, but I suspect the real genius of this band just isn't captured here. At all. Lyric sheet includes lyrics from other records in case you need 'em. 1ST (Cesspool Records/985 Bidwell Ave./Sunnyvale, CA 94086)

## GOLIATH • 7"

This band says "Baby" a lot. The first song has a huge sliding race car driven guitar pan and booming drums that hit almost every beat with the kick. Vocals are cool and semi-spoken, helping this amount to something between pop and rockability. The next song is the ballad and the drums are still great. The b-side features really heavy stop and go rhythms with upbeat sing along choruses that the bass really bubbles up on. A swell record. JJ (Ranger Records/PO Box 1063/Winchester, MA 01890)

## GOVERN • 7"

I guess these folks have changed their name to The Governing Fire, but these four songs are left over from their past existence. The music is pulse and throb emotive hardcore, with a slightly chaotic edge riding on top. Well done and roughly cut. Not polished and slick. I enjoyed listening, and would recommend this to those interested in this style of music. Noise makers. KM (T.S.V.F.O.S. Records/704 Palisades Dr./Akron, OH 44303)

## GRIMEY OFFENSIVE DRUNKS • 7"

A batch of tunes from this Tucson crusty crew. The music is rough, mostly just backing up the singer. They play fast punk type tunes with odd gruff vocals. Two tracks are personal lyrically about friends lost and odd enough for this genre, hope for the future. The other tracks are out to offend and probably would succeed well given the appropriate listeners. One drunk punk anthem, one smack down for posers and a paean to cum sung to the tune of amazing grazing. SJS (Bandwagon Records/PO Box 44338/Tucson, AZ 85733)

## GULLAH • ...And He Sets His Mind To Work Upon Unknown... 7"

Gullah is a band that formed with the initial intentions of being a priority but rather became a side project. They were caught up in too many other things and never played a show in their 1 year existence. This 7" is more of a self-spirited documentation for the members and friends of the band than it seems like it is for the public. Gullah did create music some people are looking for though, similar to a premature Car Vs. Driver. Gullah members did find themselves in other group efforts like Eurich and The Pepsins. This is all that remained. SA (3 Records/331 Shaftbury Ln./Summerville, SC 29485)



photo by Joe Denardo

Ice 9

## GANDOLIER • 7"

For the one listen I gave it, this was close to being a great record. Gandolier gave me two long songs... The first one started out mellow and minimal, which I often like, but I think the length of it here exceeded my attention span. Yah, they did eventually rock out, but it was too late for me. The other song was very good with a cool dynamic sound. The vocals were sparse, but not sparse enough. I did like this, but it could have been better. DF (\$3 to Makoto Recordings/PO Box 50403/Kalamazoo, MI 49005)

## HABERDASHER • 7"

Another Reptilian release. Mid-tempo artsy rock that lacks intensity. I'm really not enjoying listening to or reviewing this record, so I think I'll cut it short. ADI (Reptilian Records/403 S. Broadway/Baltimore MD 21331)

## HAIL MARY • Glorious Morning 7"

This is Born Against. Shit. I can't believe it. Everything from the sound and vocals, and even the aesthetic of the design is very reminiscent of Born Against. Hail Mary does a real good job of it, and though the influence is obvious this is still a great listen. Shit, they are even from New York (well they're probably from New Jersey and just have a PO Box in New York in order to look cool, which was also true of Born Against). KM (Prank/PO Box 410892/San Francisco, CA 94141-0892)

## HALF EMPTY • People Are Basically Good CD

17 tracks at 16:55 minutes. A bunch of short tunes of pretty standard punk rock. Half Empty have decent female/male vocal interaction and some good lyrics but not much of a guitar sound. The songs don't quite achieve anything memorable, just a quick, solid set that fulfills your listener expectations. SJS (New Disorder Records/445 14th St./San Francisco, CA 94103)

## HALLRAKER • Sessions 7"

Hallraker likes skateboarding A LOT. They've got an interesting sound that is difficult to put your finger on, but it definitely falls into the hardcore/skatecore genre. They've got the old school energy, but do not adhere to the typical convention. I guess they remind of Black Flag just a little bit, but more rock influence—maybe a little Swiz, but not as technical. The lyrics deal with many personal changes and struggles that I think we all face, especially those that are making an effort to stay true to their principles and finding a place for it all. Basically, this record kicks ass and you need to check it out for yourself. Sincerity and creativity are found in it all around. ABB (Ellington Records/112 King St./Northampton, MA 01060)

## HAND TO MOUTH • Your Ticket To The New Jerusalem LP

Damn, this is a piece of work. More than a record, this LP includes a thick issue of *Dwgsht 'zine* that has a ton of words within. Articles and opinions abound. More than music, indeed. Anyway, Hand To Mouth play energetic pop punk with a sense of melody and a rough edge, though at times they play more driving mosh influenced hardcore. Not too easily penned down. The lyrics are heartfelt and political, making this LP a real loser in the indie rock scene and a friend to the punk/hardcore DIY scene. An impressive effort. KM (\$6 to *Dwgsht 'zine*/PO Box 28/Durham, NC 27702)

## HANKSHAW • 7"

Fuck, I can't believe I am reviewing this let alone listening to this. Incredibly light pop, or maybe indie rock at the harder moments, with beautiful female vocals. The packaging is well done and it looks real nice. The music is pleasant and the singing is nice. Do I like it? I don't know. This isn't the sort of stuff I listen to normally. I haven't thrown-up yet, I guess that is a good sign. If you like the indie pop stuff then this will certainly tickle your nose like a butterfly kiss from a lover. KM (Schematic Records/403 W. Grand Central Ave./Tampa, FL 33606)

## HARDCORE ANIMAL MAD PARTY • Chemical... LP

I'm sorry to say this but Mele Marce puts out shitty shit. This one is at the top of their moldy compost though. 14 songs of monotonous hardcore. The singer does remind me of Chris Lohman, the vocalist for Collateral Damage, which is good thing. Some people may disagree, but I think you catch my drift. Good Italian hardcore is hard to come by. SA (Mele Marce Records/Via A. Carrante 7/70124 Bari/Italy)

## HEAD KICKED OFF • 7"

Damn good hardcore punk stuff here (the punk part being that this isn't mosh or metal influenced hardcore, but more classic hardcore stuff as it was done in the mid '80s). Nine songs of speed and power these Australians are doing it the way it ought to be done; energetic and aggressive. Political lyrics that aren't without human interest. KM (Spiral Objective/PO Box 126/Oaklands Park/South Australia/5046)

## HEALTH HAZARD • Discography LP

Fucking good stuff here. Hard hitting and yet not generic sounding. Health Hazard play semi-thrashy hardcore that is influenced by the Discharge school. The lyrics are political and the design is black and white cut and paste. Comes with a poster that is in the Crass tradition. Health Hazard was a great English band, and these twenty-seven songs drive that point home like an ice pick to the cranium. KM (Flat Earth Records/PO Box 169/Bradford/BD7 1YS/United Kingdom)

## THE HEIDIES • Exit Ten CD

14 tracks + 1 secret track at 42:10 minutes. This is fine sounding three chord punk rock. The Heides have a swell sense of melody but their tunes are not pop oriented. This music sounds like a long lost punk rock opus from the Cleveland to Louisville punk rock axis circa 1981. A speedy, no nonsense unit kicking out short no nonsense punk rock tunes. The guitar buzzes and growls and takes an occasional solo, the bass is played with clipped pounded burps that mesh perfectly with the steadfast drumming. The drummer has a nice way of keeping time on the ride cymbal. The singer has a pleasant voice that is placed appropriately in the mix. You can hear what he has to say, but he does not dominate. Plus he can actually sing. Lyrics are about life and choices and broken relationships, the standard topics, but they have a smart way with language. All around a very enjoyable record. SJS (Insurance Scam Records/PO Box 145/Northville, MI 48167)

## HEY, DUMMY • Fall In Line 7"

Half the time it's in spoken word and the other half is monotonous screaming which is all covered by messy distorted music. It reminds of walking into my room last year, a disaster area, and becoming so disappointed that I had to leave the site. There are some intelligible lyrics here and hopefully their potential can be applied in a better fashion in the future. SA (Saturnalia Records/PO Box 501/Bowling Green, OH 43402)

## HONKUS B • Alternative To What? 7"

Fast and sloppy two chord punk rock. Six simple, fuck off and fuck you tunes. Energetic playing makes this a fun time. SJS (100% Punk/825 Miracle Strip Pkwy. #1/Fort Walton Beach, FL 32549)



#### THE HAL AL SHEDAD • The Dichotomy Of Yesterday 7"

Two tracks. One side is intricate action punk. The guitar drops shards of sound within the twisting and jerky rhythm. Very interesting vocals, a sort of declamatory drawl, sing nicely constructed lyrics about yesterday and today. The song is reminiscent of the broken anthems mastered by Circus Lupus. The other side is a quiet instrumental reverie for guitar and trumpet. A warm fuzzy side of prickly punchy Hal Al Shedad. SJS (Simba/Ms. Vique Martin/30 Park Avenue/Leeds/L54 2LH/UK)

#### HOUR OF THE STAR • 7"

I think this is a pretty gutsy record. I say that because the vocal work is at the forefront of it all, and it's really hard to do that well. Not only are the vox up front in the mix, but they really seem to be the focus of the songs. The mood is that of an exasperating gasp for understanding in a confused world. There's some nice support from backing vocals as well. For the above description this is hardcore, but it's hard to tell what that means. Nice hand made covers and booklet. DF (Track Star Records/PO Box 60/Forked River, NJ 08731)

#### HURL • Not A Memory LP

The massive bow of this mighty vessel chugs across a raging ocean beneath thundering skies. The drummer beats out the unstoppable momentum of the voyage. Guitars paint into obscure shadows and flashes of brilliancy caught in sprays of water. The bass peaks and plunges like waves ceaselessly throbbing against the boat. Very much an instrumental band, vocals drone in over the general roar like a ghost narrator. The shifting moods and energies of Hurl take you from hurricane to lull, typhoon to calm. Big and loud like Hum, quirky and clean like Silk Worm, mysterious and experimental like Slint, Hurl is on a journey of their own. This follows their last LP as no disappointment. JI (Peas Kor Records/PO Box 81116/Pittsburgh, PA 15217)

#### I WISH I • 12"

This is some really good emotive hardcore stuff. Makes me bounce around with enthusiasm. I liked their live show and am impressed now that I have heard a full length that can hold my attention. Slightly chaotic, full on energetic, heavily emotive, and rockin' with vocals that range from hard singing to harsh screaming. Cool. KM (Dim Mak Records/PO Box 14041/Santa Barbara, CA 93107)

#### IDA • Ten Small Paces CD

After hearing so much enthusiastic praise for this group, I must say that I was a little disappointed. Not that it's necessarily bad, I just expected something else. Maybe something like Pohog or Rainer Maria. Instead what I found more closely resembled The Indigo Girls. I enjoy The Indigo Girls every so often, just not as often as Rainer Maria or Pohog, so there you go. I could see myself listening to this when I want to just lie in bed and think or something. It's peaceful and has a way of soothing me, they're touring with Low and I imagine they'd match styles pretty well. They might want to add Mazzy Star on the bill, too. Fifteen tracks, 43 minutes. DO (Simple Machines/PO Box 10290/Arlington, VA 22210-1290)

#### IMPETUS INTER • An Infinite Capacity For Romance LP

This should have been reviewed eons ago, but it was only recently submitted. Impetus Inter played it hard and driving with a chaotic influence. I didn't dare risk losing my eye sight by attempting to read their lyric sheet since it was so ill conceived with regards to readability, and since the vocal work is scratched and frantic I couldn't make out enough words to intelligibly decipher their thoughts... But the music alone is cutting and happening. I once saw Impetus Inter play a coffee house (slush) bar in Washington D.C. with one horrible D.C. band called the Warmers... and it was amusing to watch the once on it D.C. folk squirm to the ugliest Impetus Inter sound track. A generation gap in action. Anyway, this documents a band that was doing rather than milking. KM (Cerebellum Records/PO Box 40308/St. Paul, MN 55405)

#### THE IMPOSSIBLE FIVE • Eleven Hours In Antwerp CD

At first I didn't know what to think of this. It's on Gern Blandsten, but is all jazzy and I dunno, "moed" maybe? Really a change of pace. It has some catchy stuff, but isn't especially uplifting. No deep topics covered in the lyrics, really. Just sort of fun and bouncy. I wish I had some sort of knowledge about this genre, so I could give some worthwhile comparisons, but, fuck, I don't. So just go with your intuition. Quite a few "yeah, yeah's" and "oh yeah's". Hip. Are you into hip? If so, you could like this. Otherwise, you probably will call it crap or art or something. 13 songs, 40 minutes. DO (Gern Blandsten Recordings/PO Box 356/River Edge, NJ 07661)

#### THE IMPOSSIBLES • CD

At first it started out as merely irritating pop punk, but soon the ska influences kicked in and the horrible singing started to get on my nerves. By the end of the CD Leslie and I were just looking at each other with expressions of pain when each new song started up. KM (\$8 to Red Five Records/PO Box 49712/Austin, TX 78765)

#### INK & DAGGER • Drive This Seven Inch Wooden Stake... CD

Okay. Let me get this out of the way. Ladies and gentlemen of the Order of New School Vampires or whatever the fuck you want to call yourselves. You're not Vampires! Alright. Once they get over that simple fact, these cats can be somewhat entertaining and enjoyable. It gets sort of cheesy, but if you overlook their ceaseless insistence that they "hunger for blood" or some shit, you can get down to this. The layout is sparkling, as is the norm for Initial (one of the nicest looking booklets out there, in fact). The music is above-average hardcore-ish, semi-cooky-sounding stuff is not terribly dissimilar to HoesGotCable, with almost some strange Minor Threat of the late 90's vibe on rare occasion. Pretty dope, even if the lyrics border on ridiculous at times. I like it well enough and it's got the Bedylo stamp of eternal approval! DO (Initial/PO Box 17131/Louisville, KY 40217)

#### INNER MEANS • 7"

Tooth and Nail put this out! This is so damn good. It's a lot better to most of the same shit I've been hearin' lately. I would even compare it to a more modern Rorschach; the gods of this type of hardcore. The funny thing is that I'm from the same area as these kids yet I have never heard their name brought up ever. Well don't let Tooth and Nail scare the religion into you if you are already biased against them. SA (Tooth and Nail Records/PO Box 12698/Seattle, WA 98111-4698)

#### INRAGE • CD

9 tracks at 20:30 minutes. Old school hardcore form new school Dutch folks. They play it fast with plenty of gang vocals, thrash and mosh parts and a huge throb throb bass that pushes the music faster and faster. Lyrically they focus on questioning authority, thinking for yourself and making a stand in a scene of fakes and wannabes. Their music is raw and not terribly tight or practiced but that's OK. The tag team vocals work and the guitars and drums buzz and thwack out a batch of doubtlessly sincere hardcore. SJS (Poisoned Youth Records/Vincent Van Gogh Street 28/2162 CJ Lisse/Netherlands)

#### INTERLACE • Universal CD

6 tracks at 23:32 minutes. Lyrically this record is very dark and twisted... all about mutilation and emptiness and flames of wrath. The music, however, is some decent medium fast hardcore with a bunch of rock tendencies. There is a lot of space in their sound with a good bit of separation for the guitars and vocals. The bass drums push the songs away from a straight rhythm which makes them an ear catching experience. SJS (Bridge Of Compassion/Box 1903, S-581/18 Linköping/Sweden)

#### INTRO TO AIRLIFT • The Music Of... 7"

Click your heels and shake your butt, sway to the beat. This is jangly mod pop that constantly switches tempo instead of tone. Intro to Airlift has probably suffered more than a few comparisons to Chisel. Occasionally they quit the quirky style and go for a more driven feeling. Good voices, good songs, good record, goody. JI (In All Directions/2712 Allen/Indianapolis, IN 46203)

#### INWARD • Zeit Zum Traumen 10"

Raging German thrash punk. They roar and pummel, scream themselves hoarse, slow down a bit for a breather and then jump back into the thrashing and pummel. A good sounding recording highlights the burning guitar and dual vocals, one a low, low growl, the other a lot of nasal yaa yaa-ing. All the lyrics are in German so I am guessing from pictures and random deciphered bits that Inward are unhappy with Nazis, militarism and the unpleasantness of capitalism. Musically they rip it up. SJS (Thought Crime c/o Jens Walter/Petersburgerstr. 68/10249 Berlin/Germany)

#### IRE • 7"

Wow. Hailing from the French province of Canada I should've expected the brutality of Ire. However, I thought it would be slow and drawn out, unexciting. They proved me wrong and then some. This is hardcore with a metal edge. Brutal and good. MM (Schema/PO Box 1161/Battle Creek, MI 49716-1161)

#### IRONBOSS • Bullethole 7"

Heavy hard rock like Danzig or something. The first song is about every body needing bulletholes and being "well bang". The back side is about moving to Texas, which is fine with me, less chance they'll come play my town. BH (Reptilian Records/403 S Broadway/Baltimore, MD 21231)

#### INDECISION • Unorthodox 12"

Straight edge with a vengeance for metal riffing and moshing. Throw on your basketball jersey, pop a black marker in your pocket, and head off to the Indecision show for some sing-a-longs and some moshing. Not fantastic, especially compared to the tremendous number of bands that did and that are doing this sound, but Indecision is still doing it with respect. Lyrics are good too; even some anti-religion sentiments, which is rare in this genre these days. KM (Under Estimated Records)

#### JACK ACID • CD

26 tracks at 59:03 minutes. An apparently posthumous CD release from these died in the wool punks. 26 righteous and ripping, burn it down and start over tunes that shout about resistance, stereotypes, abuse, death, unity and jaywalking to mention just a few concerns that surface. They are loud and fast and bursting with energy from start to finish. The twin vocals—female and male—take Jack Acid right over the top into the three chord punk happy place. SJS (New Disorder Records/445 14th St/San Francisco, CA 94103)

#### JACKBEAST • 10"

Nine tracks of complicated rhythm driven hardcore that is not as tight as it tries to be, mainly because the drummer struggles to keep up. The bass is all rubbery and warm and boms along quite nicely while the guitar shoots out shards of ching chang or a splash of high end distortion. Shouted vocals work to maintain their place in the songs. SJS (Greyslate/30 Valley Park Road/Dublin 11/Ireland)

#### JENNIFER EIGHT • 7"

I didn't really care for this too much. Jennifer Eight isn't bad, but I just can't seem to find any interest in their material. The sound is built on singing with plenty of tempo changes... all speeds being used in an emotive way... nothing too heavy and certainly not thrashy or metal. Almost melodic but yet slightly hard. I don't know. I can't really describe this. Sort of a cross between some indie influences and more DIY emo influences... would appeal to fans of Nuzzle I think. KM (Swing Deluxe Records/Lilienstr. 16/91244 Reichenschwand/Germany)

#### JESUIT • 7"

Three tracks of monstrous crushing and grinding low end. Two massively distorted guitars and an equally distorted bass get pummeled by the flailing for life drummer. Heavy Duty. A screaming vocalist tells tales of suffocating servility, muddy defilement and suicide for love. Music as uplifting and dense as a neutron star and quite satisfying because of it. SJS (Reservoir/PO Box 790366/Middle Village, NY 11379)

#### JETPACK • Investigator Man 7"

Pretty lounge tune with a squawking guitar dinging out some fancy rhythms. Rye Coalition makes friends (???) with Union Young America. Great singing vocals and walking bass lines make me think of the Minutemen. To make the music a lot more interesting and dynamic, Jetpack gets wacky and accelerated like Drive Like Jehu, but funky and spaced out like Mars Accelerator. Better bottle the band references because this seven inch is only a soundtrack to a very dramatically illustrated and narrated black and white comic book that works as a cover to the whole package. Anyway, Jetpack jams with their jazzy explosive shenanigans. An excellent package. JI (Sampson Records/105 Borden Rd./Tiverton, RI 02878)



#### JAPONIZE ELEPHANTS... • Bob's Bacon Barn CD

Fucking horrible. Violin, accordion, guitar, and banjo (plus some other silly sounding stuff) are all used to make some square dance crap o-la! Hated it. KM (Secretly Canadian/1703 North Maple Street/Bloomington, IN 47404)

#### JIHAD • New Testament 7"

Three tracks of angry screaming hardcore. Their sound is built of uniform blasts of low end guitar and bass riffing that surround the solid drumming to produce a sort of stasis. The feeling from this record is one of exhaustion and disgust in the music and the words. The hoarse and harsh vocals scream through the sound about social ills and an individual's inability to choose birthright and a lengthy bromide on the pitfalls of popularity. Segments of those lyrics are spoken quite clearly, apparently to make a point about superficial relationships. Tightly played heavy hardcore that leaves an impression of enervation. I suspect Jihad have worn themselves out. SJS (Makoto Recordings/PO Box 50403/Kalamazoo, MI 49005)

#### JIHAD • New Testament 7"

Jihad is at it once again with their hardcore attack. This time around they are doing three songs. The faster songs are pretty much just like the other Jihad stuff. My favorite track however is the slower number. It is heavy, but not monotonous or too droning. Very enjoyable 7". In the same league as their previous releases. Love 'em or hate them. KM (Makoto Recordings/PO Box 50403/Kalamazoo, MI 49005)

#### JOAN OF ARC • A Portable Model Of CD

Wow. My first reaction to this was that it was a bit too far on the weird side of experimental. From electronic birds to extraterrestrial radio waves, I'm telling you it's different. Once I overcame the initial confusion of my first listen, this effort featuring ex-members of Cap'n Jazz quickly became a permanent fixture in my CD player. The songs are mellow and melodic, upbeat and quirky. Lyrically, it's thoughtfully broken and heart-felt. The vocals are similar to Ordination of Aaron and of course Cap'n Jazz. However, as far as structure is concerned this is in a category of its own. Even now some of the noise between songs becomes grating, but I can confidently say that this is the most unique and wonderful record I've heard all year. SOL (Jade Tree/2310 Kennwynn Rd./Wilmington, DE 19810)

#### JOYBURNER • CD

Four songs, 15 minutes. Singy, singy, singy. Fairly "alternative," if you ask me. The vocals almost remind me of a not-so-extreme Into Another. Rather non-descript rock stuff, not totally dissimilar to Shift. Decent. No better, no worse. Now that I mention it, it sounds A LOT like Shift, minus some energy. DO (Centrifuge/PO Box 17843/Richmond, VA 23226)

#### JUDAS ISCARIOT • 7"

This was a nice discovery in the pile I took for review even before I listened to it. A sharp looking Mountain release. Not surprisingly, it was a great listen as well. An eight song 7", the tracks are quick and as a first cut I would be forced to classify them in the outburst subgenre of hardcore. But this record goes beyond that by packing nicely mixed song structure into the often structureless environment of fast bursty songs. The varied vocals go well with the intelligent lyrics and the package is first class, full of worthwhile writing on the band's philosophy. Essential. DF (\$3 to Mountain Records/PO Box 220320/Greenpoint Post Office/Brooklyn, NY 11222-9997)

#### JUDAS ISCARIOT • Skeptics, Mystics And Blind Idolaters 7"

On this 7" you will find a twelve track aural bruising the likes of which are rarely heard. Judas Iscariot are a rhythm section of considerable skill joined by a raging vocalist and they construct brief (30-90 seconds) mountains of overdriven bass and drum thrash. The drummer lays down a furious hickory chipping pace on which the bass expands to fill all the remaining space with Richter shattering crush grooves. There are moments of improvisational breakdown, at the heart of "Circus Folk" the bassline and drum shocks run happily free before snapping back into step. The singer barely makes himself heard above the sonic mayhem. His hoarse, short of breath barks embed lyrics like "...we only existed on a few selective days before the age of ten" and "...the newest youth rebellion is fascination with depression, double mocha lattes and psychic hotline therapies" as a layer within the songs to be found and decoded subconsciously. The lyrics comprise a two chapter essay concerned with the construction and destruction of mysticism, skepticism and blind idolatry, as the title goes. They also attack apathy, false fronts, fashion, advertising, family values and other current social ills with concise words. Judas Iscariot include two covers, "Deny Everything" by the Circle Jerks and more intriguing, "The Corpse (Mengele Crochfoot)" by Pittsburgh's nearly unknown pop punk stalwarts Ten Feet Tall. Ruins, from Japan work similar sonic territory, but Judas Iscariot have definitely created their own sound. This is an intense, tense and fascinating record. SJS (Denied A Custom c/o Yoshiyuki Takahashi/3-5-12-106 Hashigadai/Narutashi Chiba 286/Japan)

#### KATHODE • We Are Anti Nazi, Anti National War 7"

From Ann Arbor, Kathode play fast super tight thrash metal with harsh screaming vocals and spastic double bass drum. These tracks are recorded well which allows all the distortion and buzzsaw guitars to jump off the vinyl. A powerful 7" musically, especially the brief noise blast at the end. The lyrics deal mainly with thinking for yourself via criticism of apathy, economic exploitation, religion, etc... Kathode have two vocalists plus the rest of the members take turns singing so there is a range of gravel, hoarse and choked vocals throughout. SJS (Denied A Custom c/o Yoshiyuki Takahashi/3-5-12-106 Hashigadai/Narutashi Chiba 296/Japan)

#### KEROSENE 454 • Race CD

16 songs at 74:15. This shit does not end. Perfect for a board game. All of these tracks are a collection of their older releases which were on vinyl: from 11/14/92-12/31/94. If you haven't heard K454 it can be described as a complicated Unwoundish, Prozac Memory sound. Here on this release you get to hear their development and progression though. "Easier" — what an awesome song. SA (Polyvinyl/PO Box 1885/Danville, IL 61834-1885)

#### KORT PROCESS • 1997 7"x2

This double 7" is really nicely packaged. The cover is nice, the art is great, the booklet is tasty. Aesthetically speaking, this is awesome. The music is harsh. There is a sense of the melodic buried underneath the harsh style, but it isn't easily heard. The vocals are irritatingly rough. There are 16 songs on this double record, which means fast little ditties. The label describes Kort Process as "traditional Norwegian HC." That is a pretty good description. I like Kort Process, but I have to admit that I can only take so many cracks to the skull before I am worn out. Their sound is hard, and maybe I am getting old, but at times it is almost too hard for my ears. Anyway, this very well done. KM (Heartfirst Records/Böckstr. 39/10967 Berlin/Germany)



## KID ICARUS • 10"

Remember the Nintendo video game? Somehow this release weirdly captures the youthful exuberance and innocence that held that game in such fascination. Kid Icarus has received influence from their emo contemporaries to an almost questionable extent. Traveling, complex guitar chords, hammering rhythms, and shrieking vocals make Kid Icarus a full-fledged member of the millennial nation. The words on the label of the second side of the record seem to be on a pro-life slant, but I can't be sure about it. Generally the lyrics are sensitive to subjective sensations and occasionally address the larger world. Nice package... nothing new. JI (307 Jackson St./Arlington, VA 22204)

## KILL SADIE • 7"

I probably would have given this a decent review, but they had the arrogance to list Black Flag and the Faith in a description of themselves. It makes me sick to my stomach to have this band compared to either of those bands. Putting that aside, Kill Sadie play fast melodic hardcore stuff which makes me bob my head a bit. The vocals are roughly done, and that gives Kill Sadie's music a harder feel, though truthfully their music is light fare by my standards. There is a bit of energy, but not once did their music touch anything manic. A good record, but not anywhere in the same universe of the aforementioned classics. KM (One Percent Records/PO Box 141048/Minneapolis, MN 55414-1048)

## KINDLE • 7"

Sheizaa. These kids make me want to pull out my dusty old record of Age right now. They seem to be very influenced by them. I can also hear a strong "Motorhead" rustic drive in all of the songs, but they do know how to keep it modern while many bands today play retrograde hardcore. Kindle also comfortably plays melodic music due mainly to Lars' post-insanity as a wild and wacky teenager years ago. I've heard a lot of stories of "GG Lars Allen" and I'm sure 1000's of German punks out there won't forget them either. Well, Kindle does keep on truckin' and hopefully they'll tour the U.S. to show what progressive German emcore is all about. Oh, and Lars... keep it positive... fucking go! SA (Desperado/Hermanstr. 16A/25548 Kellinghusen/Germany)

## KING FOR A DAY • 7"

I'll tell you something, initial ain't fuckin' around when it comes to what bands are representing their label. And with Scott Richter busy on the graphic design, they not only give the crowd what they want to hear but what they want to see. About King For A Day, they just spell it out, well, in the "emo" scene. I've heard a lot of comparisons with this band sounding like Jimmy Eat World or the like but they really didn't give me that appeal. I can feel the Mineral, Sunny Day Real Estate influence but, in my opinion, they acquire many hardcore influences like Endpoint and sluggers in the same ballpark and twist the music into something moody and with more elevation. It's probably because these kids have become sensitive to the hardcore scene and learned to develop their feelings from the "core." Well King For A Day will probably be king for awhile as long as they don't break up like many bands these days. SA (Initial Records/PO Box 17131/Louisville, KY 40217)

## KNUCKLEHEAD • CD

I picked this up because someone in the office said it was great. Hailing from Japan, Knucklehead's music is slow to mid tempo and pretty heavy. Good drumming and overall recording quality is good. I'm not a huge fan of the vocals, but they do fit pretty well. At times this gets fucking chaotic. Actually, this is pretty good. MM (H/G Fact/401 Hongo-M/2-36-2 Yayoi-cho, Nakano/Tokyo 164/Japan)

## KNUCKLEHEAD • Another Neurotic Episode CD

14 tracks at 31:49 minutes. Three guys from Calgary making some swell pop punk tunes. They don't stray far from the Green Day/Operation Ivy guidelines but they do play their tunes with energy and they are whole lot of fun blasting out of the stereo. Solid three chord punk. SJS (Melodiya/2523 17th Ave. SW/Calgary AB/T3E 0A2/Canada)

## THE KOSSABONE RED • 7"

The two songs on this record sound incredibly pleasant, and that does not imply poppy in this case. The Kossabone Red comes across with a very honest indie rock sound. The one thing that stands out is the uncommonly toned vocals. Uncommon usually means either annoying or refreshing. In this case it is the latter. The sleeve is somewhat bare bones, but the music makes this a decent record. DF (Insurance Scam Records/PO Box 145/Northville, MI 48167)

## THE KOSSABONE RED • 7"

I couldn't figure out if this was supposed to be played on 45 or not. The singer, strange as it is, sounds like he's chewing a big piece of gum while he's singing. Well, I definitely can hear strong Jawbreaker influence with a casually messy sound. And I think that's what they are trying to convey, that they are a messy "all over the place" band. For example, Lync or many of the bands off Repercussion whom all succeeded in this weird style. In general, The Kossabone Red is struggling with it a little too much. SA (Insurance Scam Records/PO Box 145/Northville, MI 48167)

## KURORT • Oslo 7"

Conspiracy Records is producing some good stuff. Kurort mixes a very stoic, tough and dark sound with rhythms that are, for lack of a better word, catchy. The lyrics are depressing and mystical. The vocals slightly remind me of the older Metallica material (yes!). It all works well in a unique way. The singing is in some language I'm not familiar with, but it adds to the mood. English translations are included in the insert. Four songs. Great. DF (\$5 to Conspiracy Records/Lange Leemstraat 388/2018 Antwerpen/Belgium)

## LESS THAN JAKE • Muppets 7"

Upbeat pop punk which I find myself enjoying more than I would like to. Even though the recording is kind of shitty these guys are pretty good at putting energy into silly, fun, bouncy music. There's two real songs on one side, and two really short songs on the other. One of the songs is acapella and sounds like a nursery rhyme on crank. ADI (Liquid Meat/PO Box 460692/Escondido, CA 92046)

## LIFTER PULLER • CD

13 tracks at 47:52 minutes. Laid back thickly played slow rock that will sound really good on early morning college radio rock shows. I'd probably turn it off any other time though. Hazy and strummy guitar with vocals and a drone drag rhythm. Occasionally they sound like REM and other times they sound like Hurl and sometimes they just sound. SJS (Skene/PO Box 4522/St. Paul, MN 55104)

## LIGOD • Four Excerpts From A Child's Diary 7"

These are good songs. Quick, quirky, and chaotic. At times I am reminded a bit of some U.O.A. stuff. The vocals are strained and screechy. Some of the better stuff that I've heard in this vein. If this had come out four years ago I imagine it would have been on Gravity. KM (T.S.V.F.O.S. Records/704 Palisades Dr/Akron, OH 44303)

## LIFETIME • Jersey's Best Dancers CD

I first put this one in on a late night drive from Goleta to LA, hoping it would miraculously keep me from falling asleep. That was a lot to ask of a CD, but I knew if anyone could live up to the challenge it was Lifetime. Sure enough by the time I reached my destination I was wide awake from hours of trying to dance in the drivers seat to these rockin' tunes. Clean, fast, upbeat pop punk that's deliciously catchy. This is a rare example of a band whose live energy can adequately be captured on record. A great sequel to their last LP and a great final release from an amazing band. The fact that the guitarist walked me to my car in the dead of winter in the worst neighborhood in Minneapolis is reason enough to support these guys. SGL (Jade Tree/2310 Kennwynn Rd./Wilmington, DE 19810)

## LION TAMER • 7"

Two tracks from a Richmond three piece. Slowed down and mellowed melodic rock tunes. They play a clean guitar part against the louder distorted parts altering the riff slowly as the song extends. The subtle changes in playing keep the tracks from dragging. SJS (Lion Tamer/1113 Grove Ave. 43/Richmond, VA 23220)

## LOCKWELD • Machines Of War 7"

When I spun Lockweld on the turntable, I closed my eyes and locked myself into my sick imagination of war. All of a sudden I was in the middle of bullets, tanks, bombs, and explosions, basically left for dead. You see, Lockweld won't let you escape from this terrifying invasion unless you go so far as to take it off the player. Lockweld, similar to Merzbow and those creepy guys who create electronic power-noise, decided to infiltrate more curious and derailed minds. Steve (Apr. 213) and David (Integrity) enrich their sick fantasies here. With Machines Of War in your collection burning the draft will be second nature. SA (Teepee Records/PO Box 20307/New York, NY 10009-9991)

## LOS CRUDOS • Canciones Para Liberar Nuestras Fronteras LP

What can I say? This is Crudos. The vocals are a bit too high pitched at times on this recording, which almost makes it sound like they have a new singer. But otherwise this is Crudos as we know and love them... fast and thrashy with harsh sounding vocals. The lyrics are as real as it gets. Their politics are solid and honest. No Crudos record has ever managed to catch the intensity of Crudos live, but all of their releases are worth having and listening and reading... this is no exception. The European version has far better packaging than the English version... Get this if you can. KM (Los Crudos/2340 W. 24th St./Chicago, IL 60608)

## THE LOUDMOUTHS • Gons Drinkin' 7"

This was much better than the low expectations that I had for this record. The Loudmouths do rather energetic garage rock not unlike, say, the Demolition Doll Rods. This sound is not uncommon, but there are decent male and strong female vocals which rock. Despite what the drunk punk title may imply, all four songs are primarily about being pissed off. DF (New Red Archives/PO Box 210501/San Francisco, CA 94121)

## MAINSTRIKE • Quest For The Answers CD

I thought this was going to be the record of the year. The follow up to Mainstrike's brilliant 7" on Crucial Response a year ago, Quest For The Answers doesn't pack the same punch. It could be that the entire scene is inundated with "old school" bands, or that it's much harder to write 13 good songs than it is to write five. Musically this follows suit of such great bands as Wide Awake and Youth of Today. I can't say this is bad at all, and I would love the opportunity to see them live again. MM (Crucial Response/Kaiserfeld 98/46047 Oberhausen/Germany)

## MAKARA • 7"

Live, Makara was just a lot of noise except for the fantastic drumming. In many respects, Makara's live show was a lot like Jenny Holzer's live show; all drums and some noise. Unfortunately, neither band really has the ability to make that work on vinyl. I had a good time watching Makara play, but I found their record to be sort of uninspiring. See them live and be amazed by the bullet drumming, but don't get the record unless you're a really big fan. KM (Hymnal Sound/1892A Market St./San Francisco, CA 94102)

## MANAGRA • 7"

Three tracks of spastic distorted hardcore that is not unlike a Cap'n Jazz/Harriet The Spy hybrid. It's fast and jerky with melodic sections that are broken by the shifting tempo. Two voices share the singing and screaming duties. I assume this record was mastered very loud since the music is coated with scratchy distortion. You get a very raw, pleasantly difficult listening experience. SJS (Action/Reaction/PO Box 260227/Madison, WI 53726)

## MANIFESTO • De La Resistencia... CD

Eighteen tracks of fast in your face hardcore with moshing influences... heavily influenced by late '80s hardcore and Man Lifting Banner. Manifesto hit hard. The lyrics are all in Spanish, and though I can't read them I assume they would fall under the politically self-righteous category, which I'm sure would impress many people. Pretty good stuff. KM (AHC Records/Apdo. Co. 5155/50080 Zaragoza/Spain)

Yes, somehow I managed to review this twice. I truly am insane. — Kent

## MANIFESTO • De La Resistencia A La Revolucion CD

Damn, this is really fucking good. My reviewing process got slowed down by this since I just kept listening and listening. Great innovative hardcore that has lots of body and wave; like a good set of hair. Shiny and healthy. The vocals are really solid and the music, which is slightly chug-a-chug-a, is totally compelling. Sort of a combination of Revelation style '88 hardcore and harder older styles. Political lyrics. Damn good, especially the vocals. KM (AHC Records)

photo by Shawn Scallan



## MAN IN THE SHADOWS • 7"

I can struggle to find some nice things to say about this 7", but the truth is that I found the music to be quite boring. Uneventful hardcore stuff played at a medium pace with gruff throaty vocals. The enclosed booklet has some writing in two languages, and the content is political and thought out. Maybe that is enough for you, but I am afraid that in a world where hundreds upon hundreds of records come out every month I require more in order to be interested. KM (Jay-Walk/Dejan Pozegar/Smetanova 82/2000 Maribor/Slovenija)

## MASSKONTROLL • Will You Ever Learn? CD

This is a CD release of the Masskontroll LP that came out on Mind Control. Damn good stuff. Heavy and hard hitting without becoming mindless thrash. Masskontroll do the political-thrash-punk thing with vigor and spirit. I am always pleased to hear their roar in my ear. Black and white layout (of course) with lyrics about the demise of society... all the makings for generic crap, but Masskontroll pull it off very well. KM (Nikt Nick Nie Wie/PO Box 53/34-400 Nowy Targ/Poland)

## ME FIRST AND THE GIMME GIMMES • 7"

First of all, this is the most misleading record cover I've ever seen. Expecting ridiculous, I got two well done pop-punk/indie rock songs that reminded me of the Smoking Popes only more dynamic in writing style. Lyrics go from personal love to a sarcastic song about America, all communicated quite well to the listener despite the absence of a lyric sheet. The only thing I can complain about is the lack of information about the band. I guess anonymity has its advantages. Last night I heard some fat guy named Mike was in the band, who knows. ABB (Hopeless Records/PO Box 7495/Van Nuys, CA 91409-7495)

## MELTING PROCESS • LP

I really liked this LP. I found myself lost in a sea of eerie, moving music that I didn't want to leave. The lyrics are also rather bleak, which unified what the music was already bringing across. In a way like Dawnbreed, but much slower and deeper. I found myself drifting off into other thoughts while listening to this record, but from introspect rather than boredom. LO (X Mist Reels/Leobardstr. 18A/72202 Nagold/Germany)

## MIDVALE • First Aid For Airmen 7"

From the imagery of the covers to the music on the vinyl this is a good 7". The comparisons to Falling Forward cannot be overlooked in the least bit. The melody and emotion of this band is captured in a very pleasing essence. Keep it up. MM (Ed Walters/PO Box 4161/Highland Park, NJ 08904)

## MIL MASCARA • 7"

Incredibly standard by the definition of the recent hardcore sound. Screechy vocal and guitar with just enough back-up from the drums to nod one's head. There is nothing about the sound that makes it stand out from many of the other bands today, though it is by no means bad either. It's a good record, but I am just getting bored if this sound. LO (Sociopath Records/3149 Lyndale Ave. S./Minneapolis, MN 55408)

## MINDSNARE • Credulity CD

9 tracks at 19:28 minutes. Australian hardcore fueled by anger, played with a lot of chug guitar riffing. These guys don't follow the standard song layout though, they don't have mosh parts or thrash parts. The songs are one straight ahead part played medium fast. The sound is not brutal, but rather warm. Gruff vocals that spit out words like the taste really bad. SJS (Trial & Error/PO Box 391/Richmond/Australia 3121)

## THE MISSING 23RD • 7"

These guys play pretty straight forward punk and do it pretty well. Fast, sloppy bar chords flying from riff to riff with bass following right along, while the drummer keeps the tempo and energy up. The singer sings all snotty and doesn't let up enough to let the music take a good jab at you, which is annoying. A lot of people say this band is good live, but the 7" is a little too frantic for me. ADI (IF Records/135 Calle Bella Vista/Camarillo, CA 93010)

## MK-ULTRA • Melt 7"

Once again MK-Ultra is at it with a smashing and crashing approach that leaves wreckage in the wake of their peddle to the metal attack. Driving hardcore done with an intensity. Statements about the world and life from some angry hardcore kids... and how can I not chuckle at a song called "Bring Me The Head Of Tony Victory?" Hardcore for the hardcore. KM (Lengua Armada/2340 W. 24th St./Chicago, IL 60608)

## MONTH OF BIRTHDAYS • These Things That We... CD

I seriously doubt if I would like this much live, but Month Of Birthdays, much like Cerberus Shoal, have a infectious way of getting to me by way of their moody and somewhat depressing sound. I have to admit that I like listening to this stuff while doing non-active activities. I wouldn't want to listen to this while doing active things... but it is real good for those mellow moments when he mind wanders back and forth. Very well done for what it is. KM (Subjugation/191 Darlington/DL3 BYN/United Kingdom)

## MORE FIRE FOR BURNING PEOPLE • Sitting... CD

I really like this CD, but I can't figure out why... meaning that I don't think I should like it so much. The music is arty and drifting, but the vocals fit really well and keep me interested. Sometimes I am reminded slightly of Circus Lupus. Anyway, if you like odd hardcore stuff that isn't aggressive or power driven, but more on the odd and arty end then check this band out. More fire For Burning People is quite good in my book. KM (Ruvido Records/PO Box 7141/Richmond, VA 23221)

## MORNING AGAIN • Martyr CD

7 tracks at 25:03 minutes. This is heavy duty mostly metal straight edge hardcore. Morning Again build their songs from the requisite parts: chug chug, mosh, thrash and quiet acoustic guitar, and they do it well. There are enough twists, unexpected shifts and sonic touches to make the record interesting and fun all the way through, like the amazing guitar solo in "No Path To Follow." The lyrics are full of angst and anger as song titles like "Slave," "Martyr" and "Cradle Of Empty Promise" would hint but the vocals are well integrated into the sound. Add that they play together really well, like they've practiced these tracks to perfection and you get another fine hardcore CD. SJS (Good Life Recordings/PO Box 114/8500 Kortrijk/Belgium)

## MY FAVORITE MARTIAN • Shining Down 7"

Mixed reaction. Sort of hokey, ho-hum song structure, but then a little breakdown that's kind of cool. Mostly sucks, though. It's all countryish and has some cheesy guitar solos and whatnot. Hmmm, poppy and poppy. I suppose that they play it as well as it can be played, but it doesn't have much heart (except in the cool part I already mentioned) and isn't very moving. Add to that, it's about a total of five minutes and you've got yourself a pretty poor record with a pretty bad review. I prefer any of those big basketball-playing Martians in Space Jam to THIS. Now that's an insult! DO (Meddle/PO Box 60051/Potomac, MD 20859-0051)



## MINDSNARE • Credulity CD

Nine songs of frustration and disenchantment sung to a metal style tune. Lots of wailing guitar and upbeat rhythm pound this CD from track to track. If you found it in a store it would be exactly what you expect. The pictures of people in a hell like setting on the cover was foreshadowing enough for me. Pretty average, but by no means bad. I was only surprised at how quickly this CD seemed to go by. LO (Trail and Error/PO Box 391/Richmond 3121/Australia)

## MOTIVE • A Doctrine Of Scripted Torture 7"

Metallic hardcore with some rough time changes and a recording that leans towards the high-end. I guess all of the pieces are there, but musically it never musters anything up to stand out in this genre. Sure, the chugs are there, the double-bass, the guitar wailing, but it just doesn't, well, Converge. 1ST (Exit/PO Box 263/New York, NY 10012)

## MOTO • Single File CD

28 tracks at 64:26 minutes. A cd compiling the 7" releases of primal punk duo Masters Of The Obvious. Brilliant, blissfully simple two chord tunes that sometimes fume and growl like an asphalt hungry Torino and other times find quiet moments behind the outburst. With just a guitar, drums and vocals they play bare bones punk rock songs about sex, love and death that are pretty much unequaled in the genre. Only the off key and off color sensibilities of MOTO could create wacky cool tunes like "Month Of Sundays," "Satan Always Calls Collect" and "I Can't Stop It." A really rare and bumping good time. SJS (Mind of a Child/PO Box 1586/Findlay, OH 45839)

## NEW ROB ROBBIES • Wilson's Revenge CD

A stupid name for a stupid, boring, clanky, useless, pointless failed attempt at an alternative garage band. Kind of kooky in a bad way. I hate this. No lyric sheet to clean up gutter's shit with... ADI (Mind of a Child/PO Box 1586/Findlay, OH 45839)

## NO EMPATHY • The Same Mistakes Endlessly Repeated CD

I don't where these guys came from, but I've heard they've been around for quite some time now. Regardless, their latest release pumps out beautifully rare recorded Chicago pop-punk reminiscent of the almighty Naked Ray Gun. They even manage to get a subtle hint of Oi influence in there. Throaty spoken, sung, and yelled lyrics make social commentary on issues we can all relate to and sing along with. Obtaining this work of art is definitely worth your time, effort, and money. ABB (Johanna Face Records/PO Box 479164/Chicago, IL 60647)

## NEW JERSEY FAIRPLAN • Wait 7"

Upbeat in a poppy way that isn't disgusting but rather appealing. I listened to this 7" over and over before I could think of something to say about it. I heard the sounds of other bands in their songs, like Action Patrol, J Church and Ordination of Aaron—but I don't know if I would call them influences. Very catchy. I'd like to see this band live. LO (Medical Records/76 Atherton Ave./Nashua, NH 03060)

## NOBODY'S • Welcome To The Springs—Fuck You! 7"

This record is a bunch of covers acknowledging elder bands in the Colorado Springs scene that have long since passed. Vocals alternate between male and female, with the female vocals sounding uncannily like something from X tunes. Most of the songs are pretty straight-forward poppy punk with maybe a popo-punk edge that wouldn't be far out in the late eighties or even the latest Lookout comp, especially given the clean sound. 1ST (Hopeless Records/PO Box 7495/Van Nuys, CA 91409)

## NYARI • 7"

Heavy metal. I swear sometimes this is just straight heavy metal. The rest of the time Nyari is playing mosh metal hardcore. Mosh it up, and then get ready for a thrash part with a break for a guitar solo. The booklet is well put together that rounds this off nicely. Lyrics are mostly in English with some German text enclosed. KM (Muriel's Harmonies/Karl-Friedrich-Strasse 9/77728 Oppenau/Germany)

## OCTAVIA • 7"

Two tracks from this Lawrence, KS trio. Straight forward melodic tunes that move along at a nice pace shifting from clean calm guitar sound to a wash of distortion. The bass carries the melody through the noisy parts. Strong and simple drumming propels the songs. The vocals are pretty high pitched and a bit hoarse. The lyrics are imagistic and story like strings of phrases that can be rather opaque, "the starving now is whet, producing our best yet for three decades" but the music and vocals combine and make an inviting and altogether listenable record. SJS (Dean's List Collective/PO Box 1984/Lawrence, KS 66044)

## ONE TON SHOTGUN • Police Navidad CD

Hmmmm. What can I say that might be fresh and descriptive about this group? I want to do more than simply give them the same old "pop-punk" tag and ship them off to die on the shelf like the rest. How about this? If they lived in our little college party town of Isla Vista, they'd be the successors to the throne previously held by such acts as Dishwalla, Ugly Kid Joe and Martha Dimptruck. They'd be the toast of the keggers, with many a drunken frat boy tapping one another on the shoulder going, "Dude, I told you these guys shred, bra!" There. I've done it. I've just made more enemies. Too bad. DO (Atomic Action/2030 W. Main Rd./Middletown, NJ 02842)

## ONE STEP BEYOND • 7"

A lot of German hardcore bands mix their version of heaviness with lucid melodic sensitivity. One Step Beyond sticks behind deep muted chords with their "emo" parts. Eyelid could be an example for all the Americans. O.S.B. do three songs that really don't move around that much and for a hardcore band that is important. The musicians can all play their instruments well but it just doesn't shake the core inside me. However, I definitely can hear much potential in this band but not on this record. SA (2 Friends Records/Stolbergstr. 6/12103 Berlin/Germany)

## OS CABELODURO • Com Todo Amor E Carinho CD

20 songs, 32 minutes. The first couple tracks of this Brazilian release are pretty good, reminding me of bands such as Olho Seco, although the production on this release is fairly refined. Unfortunately, the album rapidly degenerates into a slick NOFX-style sound with perhaps a touch of Murphy's Law. The three-chord tunes are pretty alright, yet half of the songs have rapped-vocals way on top of the mix, while guitars wail off into stadium-solo mode. The suave sound and hit-or-miss songs (and some miss by quite a bit) greatly offset what would otherwise be a few interesting songs. 1ST (RVC Music/Caixa Postal 101/Brasília DF/Cep 70 359 970/Brasília)

## ONWARD • Those Words Still Pray 12"

Onward is still kicking around. They certainly aren't a Uniform Choice or Turning Point, but they aspire to be something as good. The music is old '88 style stuff with plenty of kick. The vocal work and lyrics are also along those lines. Straight edge that isn't dumb as hell. Pretty good. KM (Crucial Response/Kaisersfeld 98/46047 Oberhausen/Germany)

## OBJECTION • 7"

Two songs of slow and rough emotional hardcore. The music is mostly low end rumbling that does not build much tension. They kind of drone along. The vocals are forced out cries and yelps. The booklet includes the occasionally opaque lyrics and other stuff that hints at a sense of humor amongst the folks in Objection. SJS (Grimm Lake/116 Stanford/Lake Jackson, TX 77566)

## OBJECTION • 7"

Loud, chaotic thick post-Rorschach hardcore that reminds me of Groundwork, that is except for those real screechy vocals that came in now and then. The whole record goes back and forth from heavy rock to a slow pounding noise. It's no surprise that this was one of the many things Mike Phyte originally took for review. I can see him bobbing his head, just like I am, right now. LO (Red Jagwire & Grimm Lake/Box 1888/Clute, TX 77531)

## OUTSTAND • White Cane CD

6 tracks at 20:49 minutes. Kinda subdued emotional rock type tunes from these Swedish guys. They get a pair of dueling guitar sounds that switch the riffing and picking chores nicely around and combine to create a nice chiming sound. A good driving low end department keeps the songs forging ahead. The lyrics get pretty heavy into the insecurities and longings within relationships and the angst that follows dominates the mood of the music. One track though pulls off a bizarre analogy between an emotionally abused partner and animals in laboratory tests. It is weird but effective. SJS (No Looking Back Records/no address given)

## ONE DAY CLOSER • Unconquered 7"

This record is viciously straight-edge. The package looks great and the band sounds really clean, but also really small—a pitfall of the recording. Perfect distortion tones, typical husky growling male vocals, and all that business makes me think this band is just going through the motions so the can take off their shirts and have a mosh contest. Firestorm, baby, oh yeah! JF (Coalition Records/Jeroen Vrijhoef/Visotterstraat 54/6532 CK Nijmegen/The Netherlands)

## PAINTED THIN • Small Acts Of Love And Rebellion LP

In many ways I am reminded of Cringer while listening to this LP. Musically, Painted Thin play melodic pop punk with rough vocals, while the lyrics are a collection of stories and political commentary, all of which feels honest and real. The music isn't great, but Painted Thin manage to make up for that with grit and realism. Exactly what Cringer did so well. If you're looking for amazing music, then steer clear, but if punk rock is still about thinking and honesty then this LP will be very satisfying. KM (The Company With The Golden Arm/Grindalallee 139/20146 Hamburg/Germany)

## THE PANOPLY ACADEMY GLEE CLUB • 7"

A two song introduction to the ideals of advanced symmetry, according to the Panoply Academy Glee Club fellows. This requires a precisely throbbing drum and bass counting off the seconds and maintaining a brisk pace. A brittle guitar plays clipped rhythmic bits in line with the bass. A bit of spoken word voice on one track plays against the louder more neurotic vocals. There are a bunch of sound bite samples scattered throughout the songs. The songs are built of a few riffs, rhythms and words repeated from beginning to end. The energy with which they are played infuses the songs with a controlled tension that does not really find a release. SJS (Lilient Cogn Trust/PO Box 1881/Bloomington, IN 47402)

## PAY NEUTER • Dead Inside 12"

Driving hard core metal that slows down just enough for you to take a breath so you can remain conscious while PN frantically tears into your being. I'm a sucker for this. Some of this reminds me of devoid of faith. I don't know what the rest reminds me of, but it's all pretty damn good, even though the name is lame. The recording lets you hear everything in a pleasantly harsh way, while making it all sound smooth. The vocals and everything fit together very well. Very professional sounding. ADI (Tee Pee Records/PO Box 20307/New York, NY 10009)

## PEBBLE • 7"

I noticed that Pebble were from Vancouver BC, so I figured that they would be good. It turns out that I was right. Like many hardcore bands their songs are based on tension. Many bands do this by playing aggressively and screaming with angst. There is a similar style here, but with a more deliberate construction. The elements are not as in-your-face, but still work together to produce a punchy feeling. Not as good as Submission Hold, but who is? DF (De Facto Records/PO Box 48745/Bentall Centre/Vancouver, BC/V7X 1A6/Canada)

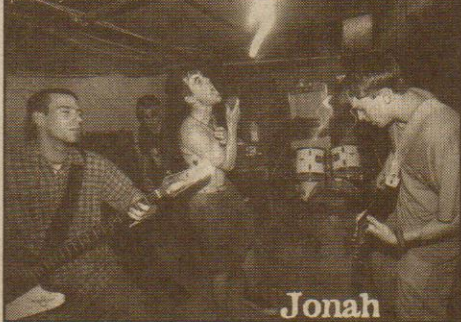
## PEDRO THE LION • Whole CD

Maybe a milder Superdrag and a little Karate in there, too. Really rather pleasant. Nice little layout, intelligent (however vague) lyrics. Geez, I'd like to say that Pedro The Lion is quite good and I'd be happy to tell them that to their face, but apparently they give "all glory and honor to Jesus," and I'm not quite ready to give the Lord and Savior credit for the competent musicianship of these five fellows (although I did like his back-up vocals). Too bad. I really would like them to know that I enjoyed the listen. DO (Tooth and Nail/PO Box 12698/Seattle, WA 98111-4698)

## PHOBIA • Enslaved 7"

Five tracks of blur of sound death metal. I believe this band had a full length on Relapse or one of the labels at the forefront of the 91-93 death metal onslaught. They return with this ep of low end roar and throat rip vocals. The songs are social and political commentary on violence against children and animals and religious intolerance and enslavement. A six panel foldout poster amplifies those concerns. SJS (Slap A Ham/PO Box 14228/San Francisco, CA 94142)

photo by Shawn Seaton



Jonah

## PAINDRIVER • The Truth... 7"

Spew-a-thon crusty hardcore. Serious tempo changes keep it fairly interesting, kind of a cross between Capitalist Casualties and a band with spiky-hair sensibilities like Aus Rotten. An enjoyable record that leaves nothing to be desired recording-wise. I kind of envision an epileptic seizure at the tip of an ICBM in flight. 1ST (Sound Pollution Records/PO Box 17742/Covington, KY 41017)

## PIEBALD • Sometimes Friends Fight CD

One of the best live surprises that I've seen recently translates into one of the cooler recorded goods, as well. This stuff has a rough edge to it, adding guts to an otherwise "nice-sounding" CD. The vocals are colorfully off-key, which could be quite annoying to many in our listening audience, though I find it rather endearing. Six songs that last a too short 24 minutes. I suppose I like it this length, since the charm of squeaky, mildly nerdy vocals tends to grate on my nerves after awhile, too. If you mixed maybe Cornelius and Weston, you might get some weird thing such as this. DO (\$7 from Point The Blame Records/10738 Ave. Millen/Montreal (PQ)/H2C 2E6/Canada)

## PITFALL • LP

Mosh (not kick boxing mosh, but the older mosh of a few years ago) style hardcore that is done well. The lyrics deal with animal rights, political issues (intelligently done), and combating ignorance. The lyrics are printed in both French and English, though oddly enough this French band sings in English. KM (Revolution Records/Romain Trocherie/5 Rue Desaix/44000 Nantes/France)

## POLTIKILL INCORECT • 7"

7 members control this punk outfit (dog included). They're pissed and can't hide it. Punk ethics run throughout all their songs and they sure can get pretty satirical about 'em. I'm not one of their biggest fans on the musical side of things but since they spit their lyrics in your face it does rock out a bit. Songs about the fine line of rape, patriarchal ties to our values, and so on. 4 songs from these pissed happy children. SA (Outcast Records/689 Queen St. W./PO Box 178/Toronto, ON/M6J 1E6/Canada)

## PRESS GANG • Faith: The Sturdy Backbone... CD

I can't say that I really like the singing too much. The main vocalist kind of has an East Bay drawl, though he ain't from there, and the woman that sings at times is really talking more than singing. The music is mid tempo punk rock with a melodic edge. Nothing too exciting. Lyrics are thinking. Punk rock that is built on honesty rather than surface tension. KM (\$6 to SelfServe Records/PO Box 71466/Pittsburgh, PA 15213)

## THE PROMS • Bubble Bath 7"

Mutant Pop, cute but a bit overdone. (Like I've ever heard of Mutant Pop, just go along with it I am.) The Proms are a prime example of my generation's incredible yearning for the past. Dressed in tuxedos, these kids do their best at linking us with the past by combining a little bit of 90's pop punk with the traditional good ol' 50's rock n' roll. The lyrics are all about girls and spiking the punch at your high school prom. Absolutely stupid and ridiculous, but I think that is the point. It's done well, so if you are down for this type of stuff you'd probably like it. ABB (Mutant Pop Records/5010 NW Shasta/Corvallis, OR 97330)

## PURPOSE • What's In Worth 7"

With a name like Purpose you know it has edge pride. In these 4 songs I was expecting the rebirth of '88 from almost all the other x bands today. Now I can see that Purpose has a different purpose, to recharge hardcore with a more melodic stance, like a band most prominent, Vision. And their catchy groove does revolve around many hardCore bands from the past. "What's in worth"—a sing-a-long if I've heard one. I've heard this song too much today and I know I'll be saving it for my positive comp. road trip take next time I leave my house. Purpose, from New Jersey, does keep it positive and for me that's the only way to look at it. SA (Special Forces Records/PO Box 5011/Somerset, NJ 08875-5011)

## PAUL NEWMAN • 7"

I reckon that some would call this emotive rock... but I don't hear that much emotion, unless smiling music and a toe tap counts. Indie oriented rock that isn't bad to listen to, though my enthusiasm for this is very low. One song is an instrumental; there are only two. KM (Twistworthy/PO Box 4491/Austin, TX 78765)

## PURSE • 10,000 Miles Of Turntable Monotony CD

13 tracks at 43:19 minutes. Guitar and vocals centered done rock that travels the road between Eyal era Sonic Youth and the guitar reconstructions of Roy Montgomery. Purse construct their intimate soundscapes of repetitively strummed guitar, a variety of guitar effects and spoken/sung poetic lyrics. The record flows at a languorous pace with drums on about half the tracks. This music is rather cold and detached but provides a pleasant listening experience if you enjoy a slow ride to nowhere in particular. SJS (Lucky Garage Record Co./2716 MLK Jr. Way/Berkeley, CA 94703)

## QUIXOTE • CD

9 penetrating songs on this album. Very musical, powerful and just plain groovy. The key element I've heard on this CD that challenges modern "emo" music is those bass lines. Reminds me of the inventive orchestration from Taryn in Boilermaker or the singer/bassist in Emery. Quixote in general can be compared with Seven Stories Mountain, Kerosene 454, or Giant's Chair. Full of wit and strength, Quixote shows more angles to their music than your average band. And if it means anything, there are members of Jihad—showing their sensitive side. SA (Makoto Records/PO Box 50403/Kalamazoo, MI 49005)

## REALITY • Loser 7"

The lead vocals on this record remind me of Downcast and the lyrics are similar in a tragic/poetic way. But then they all gang up on the mic and the feeling changes. These guys play speedy rockin' hardcore. I wasn't enthralled, but I did enjoy it. I appreciated that the songs were quite short but numerous. Reality is from Italy, but most of the material is in English. DF (Havin' a Spazz Records/Lucca Cattaruzza/Via Martini di Cefalonia 47/20097 S. Donato M.se/Italy)

## RENAISSANCE • 7"

Four songs from this Swedish band. They play medium tempo introspective and emotional hardcore with a big bass sound, two often dueling guitars and twin vocals. Lyrics delve into personal relationships that are ending or not communicating very well. SJS (Destination Records/Gilltop 6408/444 92 Jorlanda/Sweden)

## THE RESTARTS • Just Gets Worse 7"

At first I thought the needle was fucked up, or my headphones were blown, but it's just that all the high end on this record is just a pile of fuzzy shit. Oh well, no big loss. Not that a better mastering or recording job would have mattered. Just another 3 chord, 3 member, 3 dollar punk 7" down the drain... ADI (no address... pity)



**REGULATORWATTS • The Aesthetics Of No-Drug CD**  
13 tracks at 43:29 minutes. These songs have a restrained feel to them, like several possible notes and percussive taps are considered before one is chosen to be played. Once played the sound is studied in hopes that it might tell what to play next and when that does not happen the cycle is repeated. The results are slow and sometimes labored. The music is produced to place the trio in a vast open space where each instrument can be heard and contemplated separate from the others. The hard spiky guitar and spare rolling bass and drums play against the vocals which can be incredibly grating. When the pieces and the mood fall into place this band can generate a spine tingling sound like on "Candy Bullet O" or "Witchduck" but often the songs feel like some of the parts are out of line or just not jelling. The standout track on this record has Bobby Sullivan singing on a dub-u-fo-nic version of his tune "False Idols." It will be interesting to see if Regulatorwatts can develop their sound into something really intriguing, like the intense buildup and release of a Tesla coil. The songs on "Aesthetics..." hint at that sort of tension. SJS (Slowtime/PO Box 414/Arlington, VA 22210)

**ROADSIDE MONUMENT • Eight Hours Away... CD**  
What happened here?! Since when has Roadside Monument rocked like crazy? The whole booklet is set in a dark theme with great artwork and the music follows suit. And THIS on Tooth And Nail? Weird. Cool, but definitely strange. Certainly some Seattle-area influence (circa Sunny Day Real Estate and the type), with cool Boys Life-sounding interludes. This rocks me fairly nicely. Nice progression for the best band on this label. Now, to shell out big bucks for it, that's a big drawback to T&N. 11 songs, 49 minutes. DO (Tooth And Nail/PO Box 12698/Seattle, WA 98111-4698)

**ROMAN INVASION SUITE • 7"**  
The lines between indie and emo are so fuzzy these days that I really don't know how to classify this, but I definitely like it. The music is compelling and it deftly moves through several moods. Several bands I enjoy (like Cerberus Shoal) come to mind, but Roman Invasion Suite certainly has some originality in their sound. I hung on the lyrics and drifted along with the music. The sleeve looks real nice too. DF (Long Bow Records/23419 Prairieview/Mattawan, MI 49071)

**RUBBISH HEAP • Path Of Lies 7"**  
OK, this is some heavy duty shit. Sometimes they churn and sometimes they crank, but the power of this record is continuously double overhead. I'm kind of reminded of His Hero is Gone, but the structure here is more dramatic and less straight forward (and less heavy and less dark). Awesome vocals, cool metal parts, and nice variation... man, I really think this rules. These guys are from Belgium, but the vocals and booklet are in English. Get this record. DF (\$5 to Conspiracy Records/Lange Leemstraat 388/2018 Antwerpen/Belgium)

**RUBBISH HEAP • Path Of Lies 7"**  
This is quite good. Heavy sounding hardcore that churns along at a medium pace. Not metal sounding, just hard music with gravel assaulting vocals. The sound quality is good and the design is well done. I am reminded of all the great hardcore that came out in 1991 and '92... before crusty thrash and plodding grind took over as the only forms of hard, and before the youth crew sound became watered down by rock. Anyway, very enjoyable. KM (\$5 to Conspiracy Records/Lange Leemstraat 388/2018 Antwerpen/Belgium)

**THE RYE COALITION • See Saw Duh Kaet CD**  
By far, the best album I've listened to for the H&C #16 bout. I haven't let any of my other new CDs give themselves a try in my player because this album is so damn hot. Well, The Rye Coalition, who is more on the pretentious side of things, keep on progressing and they ain't got the time to sit around and wait for anybody else. Here they give 9 songs revolving around good 'ol American values on the subjugation of women. 9 more songs to fill your empty appetite. The Rye still use some of their old gourmet tricks but their recipe book has expanded so much that most of their old recipes have gone to the dog. However, The Rye still cook up dishes quite similar to that of Nation of Ulysses and Fugazi. Well, when The Rye come around to serve their live portions be sure to ask for more because these kids are not your ordinary chefs. A Benihana guarantee. SA (Gern Blandsten)

**SABETH • 7"**  
Fast, crazed, chugging noise. This is one of my favorite seven inches to come out of Germany lately. Lots of chaos and power that somehow doesn't keep itself from being melodic at the same time. Awesome. Plus the arty packaging is really original. LO (Carsten Pflugbeil/Genkerstr. 6/71034 Boeblingen/Germany)

**SCHELLAR • 7"**  
Whoa what the fuck is wrong with my record player!!! Holy shit these guys have a bad case of hardcoreitis. Carcass sounding vocals with a bit more screaming it has the new sound that's going around kind of like Botch and Jesuit. CF (PO Box 2288/Santee, CA 92072-2288)

**SCROTUM GRINDER • 7"**  
Hoarse vocals and a lot of metal guitar in these four tracks of angry screaming hardcore. The combination of female and male vocalists helps to make this band stand out a bit from the multitude of similars. The lyrics cover varied concerns—media brainwashing, inescapable systems and false fronts with a lot of words that are not very clear. The music is fast paced with competent playing from all. SJS (Burrito Records/PO Box 3204/Brandon, FL 33509)

**SCUD • Spy Smasher 7"**  
The guys in Scud think they are secret agent spy guys. Unfortunately, they don't sound like they're spy guys and I'm still waiting for their message to destroy itself. As a result, I'm starting to think that this whole spy thing is just a front. How about this one: indiecore? Noisy, chaotic guitars, rambling bass lines, and distorted yells make Scud remind me of a band called Ambassador 990. These guys do what they do pretty well and have a decent recording. ABB (Lunar Valcron/Bauerngasse 32/76829 Landau/Germany)

**SOTTO PRESSIONE • 12"**  
Sotto Pressione are an Italian band that sings in Italian. There music is hardcore with a bit of speed and a bit of melody. It is a good sound. Lyrics are all in Italian of course. Reminds me of some of the good hardcore stuff that came out of the straight edge scene in the late '80s. (before mosh took over so completely). KM (Vacation House/Via S. Michele, 56/13069 Viglia Biellese (BI)/Italy)

**SEESAW • Oculis Sinister 7"**  
Howling winds and avalanches in a snowstorm: Drums clatter like boulders rolling down the desolate terrain of a Martian mountain. Feedback roars and changes pitch as relentlessly as sub-zero arctic flurries. Someone is shouting (for help?) in the background. Dark... confusing... strange... Unwound? JI (PO Box 1221/Clairemont, CA 91711)

**SATURDAY SUPERCAD • 7"**  
Sometimes, writing intelligent songs makes all the difference in the world, especially when you live within the genre of power pop punk. That's what these guys do, and they do it fairly well. My favorite is a song dissing all those who are too wrapped up in the aesthetic of straight edge. It's nice to hear that stand, and the other songs hit more typical topics like anorexia and cops (I'm not implying these don't need attention). The style they use here is complemented by super crisp production. DF (WhiteHouse Records/Baylor-Wissman Rd./Lanesville, IN 47136)

**SERAPH • Awakened CD**  
Violins have invaded the metal plateau, not that this metal was any good in the first place, but ear-piercing violins mixed with a wanna-be "...And justice for all" sound just comes off shitty. The second song is all clean and mellow so the violins blend in well, making a peaceful little melody. Metallica, jock rock vocals, sing about self suffering spirituality. The violin player that plays on the 4th and last song is a lot better, and not so rigid. ADI (Wild Rags/2207 W. Witter Blvd./PO Box 3302/MonteBellis, CA 90640)

**SHAPIR O RAMA • El Mundo De Vapor Y Valentia CD**  
14 tracks at 43:39. Rough and loud rock where overamped guitars rule. The guitars meander and jerk around breaking the songs into shards and approaching complete collapse but the dependable and sturdy rhythm section pulls in just in time to avert catastrophe and leads the guitar and vocals back to the song form which they started. At times this record brings to mind the fuzzed out excess of 1989 B.A.L.L. but never that dense or loose. Groovy. SJS (Mind Of A Child Records/PO Box 1586/Findlay, OH 45839)

**SHOUTBUS! • 7"**  
First I'm thinking, "Hello, Minutemen!" when I hear the distinct slapping bass rolling along like an overgrown puppy dog, then I hear a sudden tempo change and things sound like a blender. "Hello, Stikky!" The guitars make a squeaky and funky alteration with old-school punk four-chord breakdowns. The lyrics are shouted and spoken concerns over politics, homophobia, and red-necks. There is a bit at the end of the record about Reagan and disco which affirms the early 80's indie-punk style Shoutbus! has. JI (Torque Records/PO Box 229/Arlington, VA 22210-0229)

**SICKO • Three Tea 7"**  
A pop record with more of a rock focus fitting into a slicker indie sound. I guess to say I would bury this and dig it up in twenty years as a novelty record is a bit mean. After all, they explain the first song off with a reference to Beat Happening, the second song is a pretty straight-forward indie song with healthy lyrical content on the interesting side, but the last tune just boomerangs back to a jangly silliness that leaves me bored. 1ST (Mutant Pop/5010 NW Shasta/Corvallis, OR 97330)

**SINATRA • 7"**  
From Italy, the music on this record pretty much defies categorization. To get you in the right ballpark, I'll reference indie rock, but don't let that turn you away or lock you in. Because this incorporates several sounds that you just don't find in your average record. I think it all comes off as quite fresh and enjoyable. The lyrics are included, but like the vocals, they are in Italian. DF (Rumble Fish Corporation/Antonello L'Abbate/Via G. Giusti 93/72105 Fasano (Br)/Italy)

**SINKER • Finality 7"**  
First of all, let me say that the original Sinker seven inch is one of my favorites. There was a period of time where it made it's way onto every mix tape I made at that time. For years I had meant to write to Scott and ask him for a tape of the recording of those last two songs that hadn't been released. I never did, but now those two songs have finally been released on this seven inch. At first I expected too much. I was originally disappointed by the fact that it didn't grab me the way the first one did years back. But the more I listen to it, the more I like this record. It has all the emotion that Sinker had in their live shows. When emo was something much more powerful than the watered down, lifeless stuff that most bands do today. While Amber Inn is the closest thing I can compare Sinker to (seeing as they have the same vocalist) the Sinker sound is more raw, less rock and will stay a hundred times more real to me. LO (Sunny Sincicut Recs./915 L St. #C-166/Sacramento, CA 95814)

**SLACKER • A Day In The Life Of... CD**  
Mutant pop. I brought this CD to work and listened to it, and it's just a step above the radio. Slacker lies somewhere between Lookout and Fat Wreck Chords. Three chord sing along parts with melodic leads. Some of this is pretty catchy, but the tempo seems a hair too slow throughout the CD. Lyrics are predictable and cliché at times. ADI (Mutant Pop Records/5010 NW Shasta/Corvallis, OR 97330)

**SLACKER • Covering The Bases 7"**  
Generic sounding pop or "mutant pop" as they label themselves. The music is done very well but some of the lyrics are just a little cheesy. If you have a case of the high school blues buy this, if not... well you know... whatever. CF (478 E. Beaver Ave. #705/State College, PA 16801)

**SLANG • Sapporo City Hardcore 7"**  
Four heavy, harsh and blinding slices of Japanese thrash ferocity. They roar through the songs like every second is their last. In doing so they create a massive sonic onslaught which is recorded well enough that we can fully enjoy the blistering guitar solo in "Kill The Pain" and the hair raising bare-ass bass plucking breakdown in their version of Ripcord's "Single Ticket To Hell." Another beautiful bit of Japan's amazing thrash scene documented. SJS (Straight Up Records/Klub Kounter Action/Kouwa Bld. 2F, Minami-1/Chuo-ku Sapporo 060/Japan)



photo by Joshua Peach  
**Bikini Kill**

**SHOCK TREATMENT • We're Back Home CD**  
11 tracks + 3 secret tracks at 41:04 minutes. Well made, aggressive rock with hardcore foundations. The members of Shock Treatment play well, especially the active bass player who bounces all over the place. Their songs are fast and tight rock outs, based on the rhythm section, with loud and raw guitar sound and rough vocals. The lyrics are fairly weak introspections, though that could result from the decision to translate and sing them in English. A competent and listenable CD of tunes. The three bonus tracks are cover tunes, one by Häcker D& and two I did not identify. SJS (Rumblefish Corporation/Via G. Giusti, 93/72015 Fasano(BR)/Italy)

**SLEEPING FOR SUNRISE • 7"**  
This band is definitely on the mellow drift, sailing the waters of Sunny Day Real Estate, Velocity Girl, and Braid. Swell indie pop that I can enjoy despite an absence of even the most humble originality. Gentle on the ears, but still rock 'n' roll. The suitcase layout is new to me, and if I were headed on a trip to a turntable, I would surely pack this seven inch. JI (Playing Field Records/PO Box 851/Urbana, IL 61803)

**SLEESTAK • The Power Of Gemini CD**  
If the Boredoms, Pigface, and The Birthday Party had a kid, this is what it would sound like. Lots of interesting noise. I like this CD, but I wouldn't recommend it to wimpy eared people. This noise band knows how to make good sounding noise, while slipping some slightly tangible parts in to grab your attention. It seems like a good effort went into making this beautiful wonderful noise. ADI (Big Jesus/PO Box 292152/Los Angeles, CA 90029)

**SLUDGECRYPT • Diarrhea Lipstick 7"**  
75 brief spoken word tracks of wacky zaniness on installment #7 in the Eerie Themes singles series. Keyboard plunk plunk accompany a variety of voices in a variety of languages taking on a variety of themes. A few choice examples: "Winnie The Pooh Bledgesome Oscar The Grouch," "I'm Pro-Choice And I've Got A Gun," and "Take Your Parents To The Zoo And Exchange Them." SJS (Eerie Materials/PO Box 420816/San Francisco, CA 94142)

**SOCIAL INFESTATION • 7"**  
Crusty growled-out punk rock played very fast, which makes it lean towards the grindcore end of the spectrum. Alternates between deranged male and deranged female vocals, which is probably the only stand-out feature. Some of the songs slow down a bit for more of a flat-out crust sound. Not very redeeming listening-wise, but it does come with a nice poster and contact info for charitable organizations like Food Not Bombs. 1ST (Goat Lord Records/PO Box 14250/Atlanta, GA 30324)

**SOCIETY OF JESUS • Dei Miracoli 7"**  
Slow and deep Italian grind that picks up and thrashes hard here and there to keep the pace moving. They add a bit of metal guitar harmonics but mostly stick to the crunch of distortion. Vocals are lower gut growls which can sound like a muppet with attitude at times but not always. The lyrics rail away at nazis, conformity and religion. Nice package to go with the music too. SJS (S.O.A. c/o Paolo Petralia/Via Orderisi Da Gubbio, 67/69 00146 Roma/Italy)

**SODA POP FUCK YOU • CD**  
9 songs + 1 secret track at 24:03 minutes. Some fun, energetic ska punk. Soda Pop Fuck you keep the music simple, fast and rough. No horns. Christina has a deep strong voice and she pulls no punches when calling people on their shit, be they annoying guys on the make or poser fashion punks. As a matter of fact, it seems Christina quite revels in singing the words "fuck you." Many of the songs build lyrically and musically to a moment of joyous liberation as she shouts—"fuck you." Fun and probably a blast live. SJS (Bad Monkey Records/473 North St./Oakland, CA 94609)

**SILENT FALL • In A Perfect World... CD**  
To all the Orange County kids, this is not Silent Fall with Asher Luisi, Mike Blair and Bill Brandon long delayed CD. This Silent Fall comes from Minneapolis but strangely enough falls in the same line of many of Orange County bands in the year of '92-'93. With relations to Outspoken, Mission Impossible, early Mean Season and many of the other greats. I'm sure they'd do fine touring out in the West Coast. 8 songs for the hardcore spirit. SA (One Percent Records/PO Box 141048/Minneapolis, MN 55414-1048)

**SILENT MAJORITY • Life Of A Spectator LP**  
From the Long Island hardcore scene comes Silent Majority. These guys sound like they've been playing together for a long time. They have chops and an ease with their music that must come from experience. The music here has a lot of different hardcore pieces fitted together to make their sound. Some melodic tunes and vocals, some chug chug riffing, etc... Most impressive, Silent Majority have lyrics that cover a lot of the usual subjects with surprising depth, like "Polar Bear Club" which looks at the hardcore til death theme from the point of view of two 42 year old tattooed hardcore buddies hanging out on the beach talking about encouraging their daughters to start bands. The whole record has that sort of positive, friendly feel to it, even in songs about broken hearts and broken homes. An LP of good sounding hardcore music in a good looking package. SJS (Exit/PO Box 263/New York, NY 10012)

**SOMA • Entflammen 7"**  
Soma plays loud strong hardcore fronted by that chaotic kind of vocals that sort of sound like "blah, blah, blah." But for those of you that don't speak German there is a translation of their lyrics so you can find out what they are actually saying. The lyrics aren't about anything new, but well put and sound sort of cooler to me in German anyway. I saw this band live once and thought they were pretty good; I am not disappointed by this record. LO (Transhumant Recordings c/o Thomas Rüger/Albert Schweiger Str. 37/34454 Arolsen/Germany)

**SONG OF KERMAN • Fetters Say 7"**  
I've been really lucky with decent records this issue. All the usual hardcore adjectives apply to this record, but I don't want to use them, because the sound here is much better than usual. The main thing that stands out for me is the adept use of crispy off-beat parts that sound interesting instead of annoying. The feel of this record is real, focused, and bitter. The sleeve and lyrics are intelligently social and political. Wholly recommended. Keep an eye on Track Star Records. DF (Track Star Records/PO Box 60/Forked River, NJ 08731)

**SPAZZ • Sweat It To The Oldies (all out of print stuff '93-'96) CD**  
I was almost embarrassed to say that I hadn't ever heard Spazz before picking this up. Everyone I talked to was amazed by their hard hitting music and hilarious lyrics. I too was amused by the creativity and cleverness of many of the words screamed along to their speedy guitars and accompanying blast beats. However, I don't think I'm quite caught up in the hoopla surrounding this band. MM (Slap A Ham Records/PO Box 420843/San Francisco, CA 94142-0843)



## THE STALAG SEVENTEEN • One Forty-Four 7"

Emo-ish heavier indie rock which goes out of the way to vary the sound and combines some good tempo changes. Reminds me of Boy Sets Fire for brief intervals, then bands like Arcwelder or Prisonshake a little later. The music even steps out of 4/4 for time variations that give a little relief from the all of the other droning 3-chord records. It's not about watching the world collapse in a final blaze, but it is a listenable Rock record. 1ST (Red Jagwire/PO Box 8317/Austin, TX 78713)

## START TODAY • The End 7"

Two songs from these Swedish folks. Churning emotional hardcore with a bit of a metallic edge. The songs are kind of uncomfortable, a little bit sloppy and a little bit mushy sound wise, but Start Today do try a complex structure for the title track. Mostly medium tempo hardcore with some stop/start action and screaming vocals. The words are full of angst and ends. SJS (No Looking Back Records/no address given)

## STATE ROUTE 522 • Samson Is Apollo CD

These folks used to remind me of a sort of Christie Front Drive type of band, but now seem to have moved on to a more Promise Ringy deal. However you slice it, it's a meal. Pretty nice stuff. One of those catchy, melodic bands that makes Kent get all pissed, but makes most of us swoon. Five songs, 25 minutes. You know the basic style and it's well played and well captured, so why haven't you gotten it yet? DO (Henry's Finest Recordings/16128 NE 145 St/Woodinville, WA 98072) or (Excursion/PO Box 20224/Seattle, WA 98102)

## SOLITARY CONFINEMENT • Einzelhaft CD

Bad speed metal style stuff from Germany. Might have been okay in the mid 80's but it is hollow and sad sounding today. Hated it. KM (Autonomy Records)

## STAYNLESS • 7"

Two solid if not exuberant tracks from these Memphis folks. Emotion tinged hardcore with some intriguing buzzsaw guitar sound. Simple song structure, dual vocal screams and a driving rhythm make these tunes move along. Sounds like this band might be a powerhouse in a live setting. SJS (Staynless/2541 Cardigan/Memphis, TN 38119)

## STICKFIGURECAROUSEL • 7"

These folks don't fuck around much in their effort to provide us with solid thickly layered hardcore. These four tracks are fast, crunchy and forcefully driven with parts shifting one into the next with precision. The vocals are screamed words that touch on rape and distaste for family and cops and love in a poetic way that does not become overbearing because the sonic pummel from the rest of the bands keeps them in line. Not as chaotic and noisy as the previous 7" this ep is just sweat it out rock. SJS (Schema/PO Box 1161/Battle Creek, MI 49016)

## STRIKNIEN D.C. • Ghettoblast CD

20 songs, 65 minutes. A crusty-ish Citizen Fish sound pumped through massive reverb with vocals washing out almost everything else, which is especially awkward given that they sound like they were sung through an amp-up Mr. Microphone. Think very early Joy Division vocals. Some songs are fairly interesting punk of the three-chord type, and the intensity does pick up about mid-way through the CD. The best songs are bonus tracks from a previously released EP, which don't suffer from the production overkill that the bulk of the album does. 1ST (Rejected Records/9 Woodlands Ave./Dun Laoghaire/Co. Dublin/Ireland)

## SUM OF ALL FEARS • 1995 Sin Of Anger Demo 7"

Connecticut Hardcore Pride. The breeding ground for a number of the best hardcore or straight edge bands past and present. Sum of All Fears takes on a morphed creation between deep destruction based around the E-chord and the Burn/Headfirst style singing. This is only the demo. If someone releases any demo on vinyl the shit's either going to be real fucking good or the label is just wasting money down the hardcore drain. Sum of All Fears is not on the latter side and fits the name just nicely. SA (East Coast Empire/44 Waterbury Rd./Prospect, CT 06712)

## SUMMON THE STRAIN • Carnival Of Systemic Pillage 7"

Six tracks of fast and rough hardcore from this Minneapolis band. They rip straight on with a two guitar, three chord squall and prominent bass thumps. Good powerful drumming that fills up a lot of sonic space and makes the frequent tempo changes zoom by with ease. Often it seems like the drummer has taken the lead. The songs have many whiplash shifts in tempo, each part just long enough to anticipate the next which makes these tunes a whole lot of jumpy fun. Add to the mix some decent political lyrics that conjure a few strong insights, for example, "blind faith, misguided hate. So easy to control. Go to the check out counter and trade in bar codes for you soul." from the song "Ignorance Is Bliss". The words are sung in a tense choppy shout that fits the band's sound perfectly. They also take stabs at television, religion and conformity as required by American consumer culture. SJS (Sociopath Recordings/3149 Lyndale Ave. S./Minneapolis, MN 55408)

## SUPERRO! • Piero! 2x7"

Thirteen tracks from a Piacenza, Italy band. These guys play super fast political hardcore. They thrash it up in old school style, a bit like first Ip Die Kreuzen. They offer up a blur of guitar, as fast as possible rhythm section and shout till hoarse vocals in about one minute each per track on sides 1-3. Side 4 is three ska tunes with kazoo and Ay Yi Yi Y's and the appropriate amount of upbeat playfulness. SJS (Alessandro Delfanti/Via Venturini 75/29100 Piacenza/Italy)

## SUPERSLEUTH • Mr. Bean's World 7"

These guys really need to get a clue. Supersleuth does some incredibly typical pop punk crap. The music is heavily Queens influenced, but it doesn't have the interest, the energy, or the fun. There are six songs here, but I'd rather watch six reruns of Scooby Doo. What a drag. DF (Supersleuth/582 Apple River Dr./Naperville, IL 60563)

## THO KO LOSI • Not At Total War... Yet 7"

Sick and heavy with demonic sounding vocal work, Tho Ko Losi goes for the sound of a thousand slaves pulling a great load of sandstone across the barren wasteland; with the occasional divergence into the soundtrack of a guard whipping a lazy slave. Every song has some reference to religion, god, or satan... KM (Ben Johnson Records/PO Box 27073/Phoenix, AZ 85061)

## THE TRAITORS • 7"

On the positive side, this record is fast and energetic. The recording is pretty good too... by Steve Albini, for what that's worth. On the negative side, this record, like oh so many other power pop punk records is ultimately uninspiring. This is the kind of thing that I might be able to enjoy live and even then, only if my friends were in the band. But these guys are from Chicago, and even though I am a rust belt kind of a guy, the typicalness of this record will make me take a pass. DF (Johann's Face Records/PO Box 479-164/Chicago, IL 60647)

## THRALL • I Want You 7"

Stomping, groovy basslines, with a Gibby Haynes impersonator "singing" over them. Actually a lot of this reminds me of Butthole Surfers or some other band in that genre. Maybe Jesus Lizard or Killdozer comes to mind. The production is good, letting the insane noisiness of the whole thing hit you harder, making you want to smash your head into the wall, shove a drumstick up your ass, and vomit on the floor then lick it up... yum! ADI (Reptilian Records/403 S. Broadway/Baltimore, MD 21231)

## TAMPERE S.S. • Kuollut And Kuopatu 7"

Hmmmm looks like old U.K. punk smells like old U.K. punk tastes like old U.K. punk. I wonder what it's going to sound like. Judging by their jackets I predict that they will sound like Chaos U.K. Disorder, and Discharge. Wow, what do ya know, if you like those bands get this. CF (Fight Records/Turtolan Maenkatu 6d 31/33710 Tampere/Finland)

## TERMINAL DISGUST • Price Of War 12"

Political punk with a Doom-esque sound that isn't overused like most other bands of this genre. At first the vocals kind of got to me but I soon got used to them. Cool gate fold cover with lots of crusty looking punks. Good strong and to the point lyrics. More stuff about cops, war, and work then you can shake a spiky haired punk at! CF (1012 Brodie St./Austin, TX 78704)

## TOMORROW • CD

Four more songs from Florida's Tomorrow... light sounding emotive stuff with a pulsating beat. The sound is a bit mournful without being too depressing. Decent stuff, but I can't think of anything not worthy to say about Tomorrow. They have a soulful element to their sound, and while they don't have many bombastic parts, the songs are not too hollow sounding or powerless. KM (Tomorrow/PO Box 16521/Tampa, FL 33687)

## TRAINING FOR UTOPIA • The Falling Cycle 7"

Heavy pounding, keptic, strangled, enraged hardcore. Deadguy (not the quintet) reincarnated with Coalesce and Unionsuit as the reincarnators. Let's just say that this shit will creep under your skin in mysterious ways. And they don't give up just yet, in other words, your heart may stop because of their intensity or your ears might blow up because of the spastic discharge. And they're not ready to calm down either. They might stop this madness after giving them 4 opportunities to destroy you. After that, you might be able to rest. SA (Tooth and Nail Records/PO Box 12698/Seattle WA 98111-4698)

## TREADMILL • CD

5 tracks at 18:25 minutes. A dose of happy hardcore from Berlin. The music is pretty good with a nice fuzzy warm guitar growl. The singer's voice is a bit thin in places but that can't really hurt when he sings about walking in the rain, the sands of time or a girl with green eyes. Fun songs, upbeat mood and a nice, clean sound. SJS (Two Friends Recordings/Lars Dorte/Stolbergerstr. 6/12103 Berlin/Germany)

## TRIAL • Through The Darkest Days CD

New school straddle in a can. I swear I've heard all these riffs and build up parts before, and the chorus shouting out parts makes me embarrassed just listening to this. At least they change tempo to keep some of this on the faster side, making this slightly more interesting. The recording and packaging is all slick, which is to be expected, even the font is predictable. Oh well. ADI (CrimethInc./2659 Rangelwood Dr./Atlanta, GA 30345)

## ULTIMATE CONCERN • Shield Between CD

8 tracks at 23:28 minutes. Heavy duty hardcore crunch from this Swedish band. They employ a serious emotional edge to counteract the basic chug chug rhythm structure, but don't really stray to far from the 1989 New York hardcore sound. Lyrics are introspective and fearful of one's place in the world. This cd has nothing new on it but it is done well. SJS (No Looking Back Records/no address given)

## UNCLE • ABC For Fuzzy Little Kids 7"

Thank Hoover for influencing bands to play like this. Cool arrangements with instruments dropping in and out. It must be hard work for the drummer to be so tight on the guitarist's pause-and-crash antics. What is really awesome about Uncle is that their lyrics refuse to emulate all the complex, artsy, show-off musicianship. "Recycle, bicycle, use energy more efficiently!" A great record from the Swedes. JI (Carcass Records/Gasverksgatan 22/46234 Vanersborg/Sweden)

## UNCRUSH • Was Ever Being So Born To Calamity? 7"

Crank's been pulling out releases left and right lately. Jeff probably got a lot of heat off his shoulders from his new big brother Epitaph helping out, so I've heard. Anyway, this record is, nonetheless, similar to Mineral and the many comparable others. But they take on a snazzy, clangingly style that makes them stand out more. And yes, they are straight up indie rock so don't be thinking up the road of Cap'n Jazz and all their snazzy, wacky ways, however, when they do bring out their emo consciousness, they give Lync a good name, especially in the vocals. Something I respect a lot because it is hard to play messy and be good at it. Well, there are two songs here—one just draaags and the other is where I liked up this review. SA (Crank/1223 Wilshire Blvd. #173/Santa Monica, CA 90403)

## UNION • ...You Fell For It 7"

Damn. I thought the their previous CD was okay, but not fantastic. Well these four songs make the jump from okay to great. Hardcore with plenty of grit and power. In your face power, not wanking metal or floorpunching mosh... just solid hardcore. Nasty and tight. I really enjoyed having these songs beat on my skull for a few minutes. Great band. KM (Feret/72 Windsor Dr./Eatontown, NJ 07724)



photo by ?

The Hand

## UNDER THREAT • Bomb Scars LP

13 Songs. A nice Brazilian D.I.Y. release that reminds me of Neurosis' faster moments. The sound is good and full with the vocals hurled just over the top. Lyrics, printed in both Portuguese (?) and English, tend to be short bursts encompassing the hopes and despairs of this modern world. I was a little disappointed that it doesn't seem to address the conditions of Brazil in any direct way, but instead hovers around somewhat general themes of freedom, anti-war, etc. A little may have been lost in the translation. A very good listen on the whole. 1ST (Low Life Records/Caixa Postal 6700/Sao Paulo, SP, 01064-970/Brazil)

## UNDERGIRL • 7"

Happy, even sappy, Undergirl leaves a vivid Superchunk impression with the amp of most not girl influenced bands. I would even go to say Sleater Kinney would be a role model. Lyrics are nothing more than relationship problems and other personal agenda about love and life. The two female vocalists blend well within the rest of modern pop culture. This is a record many of you might like, as for me I think I'll be listening to Velocity Girl instead. SA (Black Hole Records/12 W. Willow Grove Ave. Box 130/Philadelphia, PA 19118)

## THE UNDESIRABLES • Four Years 7"

Straight-edge classic-sounding hardcore covering most of the standard bases both musically and lyrically. Songs about drug-using kids, looking at yourself in the mirror, and broken friendships. Nothing new, but not a bad record. 1ST (Quincy Shanks/PO Box 184/Wayne, IL 60184)

## UNHOLY THREE • 7"

Fucking loud, fucking fast, fucking brutal, and so fucking good. Unholy 3 is a distortional crossbreed of your favorite brutality bands: Drop Dead, Crossed Out to name a few, and other chuggin' x-bands. Negative Approach turned brutality would be a better comparison. Unholy 3 ain't gonna lift your spirits if that's what you might be asking; instead they'll find all the ignorance in you and bring it out. And that's why I think they're so fucking sincere. Lyrics agreed. Music agreed. This record—fucking go! SA (Rubber City Records/PO Box 8349/Akron, OH 44320-0349)

## UNI-V • 7"

God DAMN it! I want some information about this damn band and there's nothing other than the song titles and Crank!'s address. Fuck that shit. You'd think a subsidiary of Epitaph could afford to spend a couple extra bucks to include lyrics or pretty, posed glossy pictures of the band or SOMETHING. Damn. Musically (as if that matters!), this is pretty mild rock and not especially memorable. The vocals are sort of gruff, but oh so sensitive. A cool thing is the fact that it sounds like they ripped-off one of the theme songs from Super Mario Brothers (World 1-2). Really, though, this is quite boring. DO (Crank!/1223 Wilshire Blvd. #173/Santa Monica, CA 90403)

## UNIONSUIT • Accidents Happened 7"

The best way I can possibly describe Unionsuit is through a minor argument between two carnivorous dinosaurs. As any fight unfolds, it starts by engaging, creating tension, hate, aggression, and fear. Unionsuit quickly jumps right into the bloody mess as these two dinosaurs I have envisioned have. Gnawing, pounding, thrusting, chomping, crunching, destroying, and pulverizing. It may be easier to think of Threadbare vs. Shotmaker and sometimes a more metallic crunch between Converge and Ambassador 990. After 2 songs of non-stop battling the record ends with the chunks of flesh in one of these dinosaur's mouth. SA (Second Nature/PO Box 119543/Kansas City, MO 64138)

## UNIT 11:74 • 7"

Blitz punk from Australia with some chug-chug between the speed. Reminds me of Black Army Jacket at times. A good amount of cohesion between the instruments with some parts falling outside the standard sounds to create some rich variation. Drumming stands out as good with guitars following suit and nothing left to be desired. One slower strum-strum song I could do without though. Lyrics cover many bases from meat is murder to life in the system. 1ST (PO Box 126/Oaklands Park/South Australia 5046)

## UPHOLLOW • Mission To The Moon CD

Budget pop-punk. Disappointing. Like a really boring Zinks! with silly lyrics about nothing in particular. Monotonous, very average stuff that doesn't hit any fresh, exciting grooves. 13 songs, 27 minutes. DO (Blue Moon Records/2075 S. University Blvd. #264/Denver, CO 80210)

## URGA • CD

Ambient at times, like Björk performing with Kenny G in a tropical rainforest at others and, when it really gets good, like some fucked-up circus of death traveling through Middle Eastern towns, with sinister plans hidden behind the shroud of a sideshow freak act. Maybe I'm giving them a little too much credit. However, I did find myself enjoying this at times, though it's certainly nothing I'd end up purchasing. If you're into eerie, loony stuff like I've described, perhaps you'll feel as though these folks are masters. Crazy picture of a red balloon head guy. Strange European folks. DO (Eerie Materials/PO Box 420816/San Francisco, CA 94142)

## THE VAPIDS • Drink Beer CD

20 songs, 49 minutes. Musically less impotent than the title suggests. The Vapids are basically a Ramones-worship band from Canada. Sporting the burned-out look and nice biker jackets, they play popish-punk stuff with a little variation. Songs are 10% alcohol content by vol., and if you can get past this and the endless love songs, there's a couple decent numbers like "Beach Blvd. and Fourth" and "I don't wanna war". Most lyrics are tales of boredom and indirection, as one might expect. Some of the faster songs have enough toe-tappin' content to ease the pain a bit. Overall this CD is too long, but the good songs on here would've made a decent EP. 1ST (PO Box 29048 Eaton Place/Winnipeg, MB/R3C 4L1/Canada)

## VERSAILLES • 7"

Hmmm... not bad, but I am no fan of two song singles with no insert and nothing nice to look at. Might as well be a demo. The music is alternating between a light breezy fare and a slightly more filling blend of rock and chaotic hardcore. Nice enough to listen to in the sense that it didn't make me sick to my stomach, but at the same time I was never very interested in what was going on. KM (Plaster Of Paris/809 Margaret Dr./Seffner, FL 33584)

## VOID • Condensed Flesh 7"

These tracks are out takes from the recording that produced the three songs that went on the Flex Your Head comp LP. The vocal work isn't as distorted as on the split LP they did with the Faith, and in my opinion these recordings aren't quite as good as the split LP. But these songs are still fucking amazing. Excellent. Void defined a crazy fucked up sound. One of the best bands to ever do this style of manic hardcore. KM (Eye 95/602 141st Street/Ocean City, MD 21842)



## VOLLARM • WWK LP

I don't know how long this record was sitting in the review box for, but I can see why. This is German hardcore in the veins of Motorhead, Biohazard and other deep and heavy type shit. And Vollarm wants you to know exactly how they sound. That's why they overload 10 ballads on this LP. Almost enough to make you go insane. All the lyrics are in German which I can't read so I won't try to make sense of them. But I can see people getting into Vollarm because of their long journeys and tedious explorations they seek. SA (Uwe/Hauptstrasse 6/D-56235 Hundorf/02623-1560/Germany)

## WANKER • Content 7"

Punk rock. Period. Fast and political with anthemic sing along parts. Better than most other bands these days who are doing this kinda stuff. MARK (174 Meredith Ave./Garrett Hill, PA 19010)

## WARDANCE • Put Up Or Shut Up CD

Pop? Metal? Funk? Not what I expected from the cover. This is really confusing. I don't know whether to puke or laugh. Generic political lyrics are pretentiously sung over music that will change erratically from one part to another. Too bad all the parts are ridiculously dull, uninteresting, and lack any real tangible energy. What's up with the shitty reggae song in the middle of all this. ADI (Kollusion Records/PO Box 2717/Harlow, Essex/CM18 6SQ/UK)

## WARDANCE ORANGE • 7"

I was pleasantly surprised to find this enjoyable and catchy while still retaining a hard and abrasive feel. The sound is quite well done. There is an older punk influence providing the bait and hook, and a more aggressive hardcore influence adding the barb and cut. Lyrics are political in a general life sort of way. Good record. KM (Tribal War Records/PO Box 20712/Tompkins Square Station, NY 10009)

## WIRINGPRANK • 7"

Why can't more bands be like this. Like I mentioned in another review, simplicity can be so fucking good, especially when it doesn't sound like most of the bands today. Generally, Wiringprank is an instrumental piece with a few words said here and there. They don't really need words because their music expresses all their thoughts, emotions, etc. DC influenced music with layered and rattling guitars complemented by looping bass lines equate a pretty good image of Wiringprank. This is definitely a record I'd listen to again. SA (Automatic Records/624 West University #147/Denton, TX 76201)

## WROUGHT: IRONSMILE • 7"

This was a pleasant listen. Wrought: Ironsmile plays personal emotional songs without sounding pretty all the time. The songs on the A side bounce back and forth between pretty and scathing. The B side replaces the quirky parts with some pretty stuff. It made me pay attention to it, and usually that's all I ask. My only complaint is that the booklet is hard to read, but overall the sleeve is nice. DF (Diminutive Records/Greg/PO Box 8183/Victoria, BC/V8W 3R8/Canada)

## YOU AND I • 7"

The packaging is quite deceiving. From the looks of it, it seems like it would carry an Indian Summer record but it's quite the contrary. From the ruins of Instil, these 3 members decided to make things a little heavier, a little more addictive, a hell of a lot better. The 3 songs here don't seem to give you and I the justice that you and I might want to hear because it just ain't enough. I hear a distant Maximilian Colby on this record and what makes them more intense is the triple-up on the vocals, at least I think. Whenever a band uses more than one voice to present themselves it always sounds better. I'll even try to distinguish all of them. One sounds like 400 Years but more on the raspy side. The other gives a Cen Pen from Grip approach and the other, well, definitely on the 400 Years side; you could even say a dash of Inkwell on those sad droopy parts. A very straight forward band with very "life, love, regret" type lyrics. SA (Sage Records/55 Waker Ave./Allentown, NJ 08501)

## ZORN • ...Denn Alle Lust Will Ewigkeit LP

Damn, if you are familiar with Zorn's previous releases then be prepared for some major changes... Zorn has gone from playing fast chaotic hardcore with harsh overtones, to playing slow and heavy hardcore with harsh overtones... All the words are in German, but Lisa tells me they are all about depression and the impending doom of life. Moody and dark; totally enjoyed by me. But, if you loved Zorn as a manic band and you're not into drudgery and depressive sounding stuff then stay away from the new Zorn. Perhaps they should have changed their name. KM (Andre Sieg/Postfach 26/04256 Leipzig/Germany)

## MANFAT/HARD TO SWALLOW • split 7"

Hard To Swallow is back at you with some of the heaviest and ugliest hardcore stylings. Beats you black and blue like a bunch of cops pumped on adrenaline and fear. Vocals are really well done and harsh. Manfat is good, but not nearly as good as Hard To Swallow. They also play hard hardcore stuff, but the pace isn't as frantic and not near as brutal. They slow down too much. It can get tiring. Anyway, these are two good bands from England. KM (Enslaved/PO Box 169/Forster Court/Bradford/West Yorkshire/BD7 1YS/United Kingdom)

## SEEN' RED/CATWEAZLE • split 10"

The Seen' Red stuff is as expected; great, though I don't think this is as good as their split with Opstand. The Catweazle stuff is good too, but not as good as Seen' Red. Anyway, Seen' Red plays fast traditional sounding hardcore with energy and enthusiasm. Their energy really shines through. Especially if you see them live. They illustrate why that classic hardcore sound was so damn good when done with spirit. Catweazle play similarly sounding punk rock, but they have more slow parts. Both bands have political content. Definitely worth checking out. KM (Wicked Witch Records/PO Box 3835/1001 AP Amsterdam/Netherlands)

## THE DISENCHANTED/TWENTY TWOS • split 7"

Don't be fooled by the Disenchanted's looking writing. These guys put out some damn good punk rock. It's kind of new school sounding but I would not call them that. They have lyrics about media infested punk, cops, growing up and having 2.5 kids and a family. The Twenty Twos put out some similar material but with a little bit more of a kick to the head and more energy. Both these bands play some good fuckin punk rock fast, angry, and meaningful. CF

## UPHOLLOW/ED TEMPLE • split 7"

I thought the Ed Temple side was quite enjoyable. They have a hard punk rock sound with a detectable edge to it. The sound is driving, not like the one associated with diesel machinery, but more like that of jet aircraft. Nice vocal work too. Unfortunately I didn't like the Uphollow side at all. They remind me of the people who don't know how to cook tofu. No flavor or energy, just bland and dull. Even a sour taste would have been better than this ordinary pop punk. Sorry about the 7-10 split on this review. DF (Blue Moon Recordings/2075 S. University Blvd. #264/Denver, CO 80210)

## HARDSHIP/BASTARD CHILDREN • split 7"

Both bands play punkish hardcore, very reminiscent of Econochrist. So music-wise it's ok. Lyric wise it's pretty forgettable stuff, even the stupid macho song about "having more balls than that" and someone being a "dicktease." BH (Stealth Ordeal Records/2825 E. Burside, Box #148/Portland, OR 97214)

## CHARLES BRONSON/UNANSWERED • split 7"

This is good. I never really paid much attention to Charles Bronson before, but after seeing their live set at the More Than Music Festival I was glad to slap this on my turn-table. Fast and hectic and thrashy. Unanswered are equally as good, though a lot less fast and much more on the heavy end. DIY hardcore that isn't wimpy. Three cheers. KM (S3 to Track Star Records/PO Box 60/Forked River, NJ 08731)

## ONE HUNDRED WORDS FOR SNOW/IMPEL • split 7"

New school sure fits when describing Impel. There emotive hardcore sound is built on this sort of hip-hop sensibility with meandering drops which at times reminds me of early Rage Against The Machine... energetic and yet listless. One Hundred Words For Snow are more melodic rock in orientation. Independent college rock slumming it on the emo tip. One song by each band doesn't give much to go on, but if you can handle the short immersion then these songs are effective. KM (Redwood Records/1025 N. Harbor Blvd./Fullerton, CA 92832)

## WINO/NERO • split 7"

One track each from self-professed mean and nice bands. Wino are the maniacs and they turn in a short, heavily distorted bit of low end scuzz and decayed vocals. The Wino track does not stray far from far form the musical claim staked by New York's Unsane. Nero play a cranked off key tune that would jangle nicely if there wasn't so much buzzing and grinding in the guitars. That extra layer of noise is what makes their track memorable however. Nero pack a lot of detuning, distortion and buzzing appliances into a 2 minute and 30 second three chord melody and the result is a really nifty song. SJS (The Temporary Residence/PO Box 22910/Baltimore, MD 21203)

## JOUGH DAWN BAKER/VADE • split 12"

Three tracks each from these top drawer emotional hardcore combos. Vade have a pretty straight forward whir and churn sound as they plow through the light and dark of their songs. There is some quiet within these stormy desperate songs but it magnifies the fears of silence and loss expressed by the words. Jough Dawn Baker are slow and heavy, fully loaded in the low end range with a hearty sludgy growling thump thump. They sound fierce in their loud shouting parts but the words (especially in the quiet spoken segments) show this music to be fueled by a ground level view of the world, rather than the expected angst. Some of the lines are kinda funny even, like most of "Boise Cascade" which seems to be a list of problems one might have with living in Boise. Except for some nice feedback squalls, Jough Dawn Baker make limited use of high end finding instead a deeper warmer sound. SJS (Henry's Finest Recordings/16128 NE 145th St./Woodmill, WA 98072)

## LINE OF FIRE/CAPGUN • split 7"

Two of the less endowed bands playing old school hardcore combine for this release. The bands of this genre stand out because they have a tremendous amount of energy, play hard yet catchy music and have a singer that can really perform. As captured on this 7" these bands seem to miss at least two of these three requirements. MM (Unity Power Records/76 Winthrop Road/Windsor, CT 06095)

## SINK/HELLNATION • split 7"

Three fast hardcore punk tunes from Japan's Sink. They tear up their songs with a pounding hardcore attack and layers of screamed vocals. Two tracks have masterful sustained squeal guitar solos that sounds so amazing that you have to replay the record just to hear them again. Hellnation turn in six tracks (one is a Sink cover) of their ferocious noisy thrashcore. They literally roar along, a blur of crash and shriek sound, focusing their unrelenting fury on politics, violence, rape and trendiness. SJS (Sound Pollution/PO Box 17742/Covington, KY 41017)

## WASSERDICH/KONSTUKT • split 7"

Wasserdicht plays boring hardcore stuff that is influenced by some crust and grind influences without actually being crust or grind. The vocals are animalistic. Pretty boring. Konstukt didn't do much better by my ears. Faster and a lot thrasher, but still not too exciting. I fell kind of bad about giving both of these bands such a uneventful review, but these bands are uneventful in my opinion. I couldn't bare to hear them again. KM (Jay-Walk/Dejan Pozegar/Smetanova 82/2000 Maribor/Slovenija)

## DEFICIT/CLAM CHOWDER • 7"

Both bands play a basic style punk rock moved along by a simple drum beat that gets your toe tapping. Neither one has a very good recording. Clam Chowder musically falls into the background of the clearly heard vocal talking about war, values and Nazis. Sort of a crude version of Man Afraid. Deficit sound a little rougher and their lyrics are more personal rants that political complaints. LO (Def Clam Records/4554 Peck Circle/LaVerne, CA 91750)

## SPAZZ/LACK OF INTEREST • split 7"

Damn, the Infest legacy lives on. Honestly, I don't think either of these two bands are as good as Infest was on vinyl, though Spazz is way better live than Infest ever was. Anyway, Spazz plays fast. So does Lack Of Interest. I really like this record. Spazz is so amazing. Lack Of Interest is good at the fast trip too. If you like it fast without any metal diversions then this slab will get you off. KM (Deep Six/PO Box 6911/Burbank, CA 91510-6911)

## Torches To Rome

photo by Joshua Peach



## MOONRAKER/WALTZ • split 7"

The last thing I've heard from Moonraker was off the split with Don Martin 3 which was so fucking good that I had to put it on a comp. so I could rock the shit in my car. This time, they don't come around as impressive, but they still held onto my groove. My expectations always ruin things for me, I hate that. Well, Moonraker could be compared with Don Martin 3 or even Policy of 3 in that matter. The other band Waltz could even be dually as musical, both at 33 or 45, I know they didn't mean to do this but it works. Trust me, At 45, which is regular speed, it is rhythmic sappiness behind the interchangeable sweet and rough voice from Ms. Jessy. At 33, the tougher, slower speed, the mood changes completely and Jessy is no longer sweet, she instead gives the dark side of Waltz. Well, Florida has a good sum of great bands and here are two that can stand up for it. SA (Moonraker/PO Box 13077/Gainesville, FL 32604)

## REVERSAL OF MAN/ENEMY SOIL • split 7"

Reversal of Man wrote 2 quick numbers for this split and they took it "to go." The songs would start moving and shaking then it was over right when I started to get involved. But it was still real good—good enough to savor for more, if you know what I mean. They play a style relatively new and might be compared with Inkwell or Anasarca but with more tension building. Enemy Soil is hard, noisy, earbleeding brutality. They remind me of Brutal Truth, Capitalist Casualties, and many other death squadron leaders. Some of these leaders I can say find their talents from some of the German death camp rank-and-file officers. Overall, a good combination for the youth. SA (Fist Held High Records/PO Box 2652/Madison, WI 53701)

## IVICH/E-150 • split 7"

Good stuff here. Ivich are up to their usual with some chaotic but sad sounding hardcore that is unique and intense sounding. All the Ivich stuff is of interest in my opinion and these songs are no exception. E-150 are a lot more straight forward, but equally good. Their sound sort of reminds me of a playful version of early Crudos stuff (yes, both Crudos and E-150 sing in Spanish, but they have a bit more similarity than just that). Quick and hard with a snappy feel that keeps it fresh. Plus they slap on some weird techno bit at the end of their side that somehow enhances their songs. Odd. Watch for the Ivich 10" coming on Ebulition. I swear it really is coming. KM (Stonechenge/Christophe Mora/21 Rue Des Brosses/78200 Magnanville/France)

## JEJUNE/JIMMY EAT WORLD • split 7"

I've actually been waiting for this for a long time now and I'm sure you have too. Let's just say that it really doesn't matter what I say about this release because we all know it's going to be good. But like all their other releases they both keep the colors brighter and brighter within their songs. They're both magical live as well as they are recorded. Jejune, who haven't been around for that long, appeared by a bag which set them off. Joe, singer and guitarist, still writes beautiful poetry and music while running around with I Wish Land and the High Notes. A talented musician all round—one of the most talented I know. Chris and Aerly keep Jejune uplifted and spirited as well. I love it when both male/female vocalists share their beauty together. Charming, to say the least. Well, Jimmy Eat World, a fairly new emo rock band play two songs just as pleasing as any of their other appetizing orchestrations. I call them that because they are so well written. I remember one of these songs very well when they played it at my house. Actually my favorite song live. I know Jejune just went on their end of the summer tour and Jimmy Eat World is finally coming back out to play so if you ever have a chance go watch, listen and love. SA (Big Wheel Recreation/325 Huntington Ave. #24/Boston, MA 02115)

## EGON/EX IMPETUS • split 7"

Both bands are from El Paso Texas. Egon does some groovy, rockin indie type stuff. I'm a little tired of the real slow/real fast/repeat tempo change. They do it well enough here, but I just needed to get that off my chest. Ex Impetus also contributes some nice work that is a little more to my liking. It's a bit harder, but the reason I like it more is that it is less standard. Another minimal sleeve, but with a neat postcard that it appears the band had made. DF (Egon/1630 James Chisom/El Paso, TX 79936)

## PARTY OF HELICOPTERS/THE UNDERGROUND ASIAN MOVEMENT • split 7"

The Party of Helicopters side is very fast and very lo-fi sounding. Happily it is lo-fi in a good way. They have a well formed blend of belted drums, a high riding melodic topping, and several mid-range layers. It works. The UAM side also has a fairly rich texture. Their sound has that important dramatic feel that almost comes across as epic. As usual I like the overlapped vocals. Each band does two songs. Good. DF (Donut Friends Records/1030 Jessie Ave./Kent, OH 44240)

## REGRESSION/BREACH • split CD

6 tracks at 18:37 minutes. Regression play slow chug chug metallic hardcore with decisively apocalyptic edge. Their three songs cover three different possible ends for the human race—destruction by fire, destruction by computers, destruction by radiation. 1,2,3... ok. Breach play fast bass driven hardcore. They have a singer who strains to get his words out in a high pitched drawl. No lyrics so we can't confirm the types of destruction, but there probably are a few. SJS (Good Life Recordings/PO Box 114/8500 Kortrijk/Belgium)

## ENDEAVORE/ENVY • split 7"

Clever idea to combine two of the better bands from two different countries and release their music with lyrics in both languages. Endeavor play raging political hardcore and give us one new song and one song of their first LP. Envy play crazy hardcore and give us two songs of their own. I don't know if they've been previously released or not. MM (H/G Fact/401 Hongo-M/2-36-2 Yayoi-cho, Nakano/Tokyo 164/Japan)

## RHYTHM COLLISION/AINA • split 7"

Two tracks each from these melodic punk combos. Rhythm Collision take no prisoners with their fast and loud Husker Du like guitar edifice. Super rough vocals and harmonic back up vocals make their tracks a very pleasing listening experience. Aina play similar music but slower and they don't sound as sure of themselves as the Rhythm Collision guys. Their tunes seem a bit too long and out of focus. SJS (B-Core Disc/PO Box 35.221/08080 Barcelona/Spain)

## WATERSHIP DOWN/LIGHT/CHALKLINE • CD

Watership Down does the best job with some angry hardcore. The vocals are harsh and throaty. Underneath the noise there is a tuneful base line on several of the songs. Chalkline play more on the melodic end, though they are harder than your average rock band. Their songs try to bring a smile to your face. Light continue with the hard hitting assault on their first song, and then do a sort of reggae influenced tune that reminds me of some attempt at being diverse (a la Bad Brains) but this second track is horrible. An okay CD, though I wouldn't recommend it to anyone other than those that are already interested in one of these three bands. KM (Primrose Records/24007 Noreen Dr. North/Olmsted, OH 44070)



## JOHNNY BOY/STATIONS • split 7"

Very lo-fi punk, so lo-fi as to be monotone. Totally boring and uninteresting, even the song with chorus: "I am a bitch magnet (x3)." BH (Stations c/o Judas/PO Box 2583/Roanoke, VA 24010)

## JOHN COUGAR CONCENTRATION CAMP/CIGARETTEMAN • split 7"

I'm going to start with Cigaretteman first because I can not get the music and that pop-poppiness out of my head. They do 2 songs. Both incredible and both different. One song sounds like Hellbender on vocals while Lance and his trio play some J Church to back it up. And the other is an up beat happy-go-lucky number with sweet and very distinctive female vocals to soothe out the punk rockin' music. The best way I can describe Ms. Cigaretteman's voice is that to one of maybe Shonen Knife with more hype. She definitely has an accent, but on this record she sounds as if it is not native to the Americas. That's why I love it. I really want to hear more from this band. Well, I know I've been definitely looking out for J.C.C.'s releases and it just gets better. This time they do Ace of Spades by Motorhead in a very fashionable way. If I had a choice to listen to "Ace," I would spin this record instead. In all roundness, a solid split indeed. SA (Liquid Meat/PO Box 460692/Escondido, CA 92046)

## CULTURE/KINDRED • split CD

Fucking metal. Culture has consistently gone downhill since their split with Roosevelt two years ago. They play most metal, which a lot of European kids are a fan of. Kindred complements their style very well. Hailing from Belgium Kindred probably have the most grueling of pits while playing in front of the infamous H8000 crew. I just don't understand why the kids that love this kind of music cut off all their hair and donned X's. MM (Goodlife Recordings/PO Box 114/8500 Kortrijk/Belgium)

## HAIL OF RAGE/RIDDANCE • split 7"

I hesitate to say that this is really a split 7" at all. Riddance is made up of only two people, one of which being the vocalist/guitarist from Hail Of Rage. Both bands sound pretty damn similar. Anyway, the sound these bands share is thrashy, grindy punk with deep throaty screaming for vocals. The Hail Of Rage stuff has more song structure and speed variation, while the Riddance stuff is more noisy and distorted. Hail Of Rage does this sound well and if you like it harsh but get a bit tired of the single tempo that so many of these bands utilize then these songs will be a cure since Hail Of Rage doesn't suffer from the monotonous beat problem. KM (Fetus Records)

## PEU ÜTRE/CARTHER MATHA/RACHEL • split CD

Twenty-six tracks from three modern French hardcore bands that sound, well, pretty similar. They all play a very moving, full sounding sort of emo that seems like it would be just so great live. Comparable to many other bands from that area that have that, what HaC reviewers like to call, French sound. A perfect thing to listen to when doing something like typing. LO (Laurent Daudin/La Maïson Neuve/79410 Cherveux/France)

## SUBMISSION HOLD/SAKE • split LP

Damn. I knew that Submission Hold was good, but this stuff out does my expectations. Their sound is a medley of my favorite aspects of Crass and Spitboy combined with an uncompromising element of harsh beauty. In the end their sound is highly diverse, highly original, and completely abrasive. One of the few great bands in existence at the moment. I wasn't expecting much from Sake, but they are quite good as well I think. Their sound is also uncompromising and defiant of trends and fairly abrasive in an enjoyable way. This is a truly great record. One of the few records I have heard in the last few years that I would consider on par with some of the best stuff that came out in the last decade. KM (Hopscotch Records/PO Box 1143/Cardiff, CA 92007)

## TEN YARD FIGHT/FASTBREAK • split 7"

Teen Yard fight is from Boston and their songs have a definite straight edge theme. I rarely give bands like this a good review because many that I happen to listen to seem like they just want to sound straight edge (other reviewers snatch up the good X records I think). What I hear in TYF just sounds more sincere and the music is more interesting, but still catchy. Fastbreak is similar, but with lyrics that are more social and personal. The vocals make it sound more crucial instead of pounding. Very good. DF (Contention Records/206 S. 13th St. Apt. 1402/Philadelphia, PA 19107)

## JOHN Q PUBLIC/PRODUCT FOUR • split 7"

John Q public play run-of-the-mill melodic hardcore ala Fat Records with some Crimpshrine thrown in. Product Four are the same except they throw in some ska on one of the songs. Nothing particularly new here. BH (Middle Man Records/704 SW 16th Ave. #215/Gainesville, FL 32601)

## CHELSEA'S GONE UNDER/7000 DYING RATS • split 7"

7000 dying rats present a side of thrash/spazz/noise/gunk. They play blinding thrashcore segued into an improvised line of rhythmic clatter, snaky sax and low end guitar drone. They roll in some feedback and samples and you get a pretty mess. Not as focused as Naked City but similar structurally. Chelsea's Gone Under groove just pulls everything along for a nice ride, as short wave transmissions, guitar noodle and meander, sine wave drone, roughened voice and gentle percussion mingle and twist and pass by like the evening marine layer. SJS (Alley Sweeper/PO Box 361/Clawson, MI 48017)

## SHAGGY HOUND/COOPER • Sans Les Maines split CD

6 tracks at 18:54 minutes. Three tracks apiece from two bands that sound a lot alike. They both play happy, upbeat melodic punk with tips of their hats to Hüsker Dü, the Ramones and southern California punk. Both bands have some interesting dual vocals but otherwise these are some slicked up highly glossed tunes that don't go anywhere fast. SJS (Lollipop/no address)

## J CHURCH/DISCOUNT • split 7"

Bitchin'! Discount sounds like a snappier Pohgoh and J Church sounds like J Church! That means on one side of the record you have amazingly powerful female vocals with a driving pop band. They both sound great and it is hard to pay attention to both at once because each is so riveting. The two songs are so sweet, they seem to go by too fast. J Church is as catchy as ever, chanting choruses and playing hooky, fast punk rock. Their second song is a slower two-stepping ballad I believe is a cover. JJ (Liquid Meat Records/PO Box 460692/Escondido, CA 92046)

## WHOPPER BREATH/MENTAL PYGMIES • split 7"

GEEEE, naked woman on the cover of a Probe records release, what a surprise. Whopper Breath play Rockish Punk. Mental Pygmies play faster, but still have that basic punk rock sound. With song names like Slut; Good for Nothing; Piece of Shit Bum; Big Ball of Fucking Shit; and Bitch one can see that both bands were out to demonstrate their vast intellects and wonderfully enlightened views of women with this release. BH (Probe Records/PO Box 5068/Pleasanton, CA 94566)

## HICKEY/VOODOO GLOW SKULLS • split 7"

This record is satanic. Why? Because like satanism, it is all about revenge. The Hickey side sounds like crap and the VGS side is a threatening message they left on an answering machine. I guess there has been some long-winded spat between the bands concerning a heisted gig and a stolen trumpet. Inside the sleeve is a fanzine (*You Can Bet Your Sweet Ass I'm A Turtle* #5) also dedicated to exposing the blatant greed, homophobia, and out-right mean spirit of Epitaph Records and the VGS. It's a good thing there is such a humorous slant to this whole production, otherwise it would be boring silly meaningless punk rock shit-talking. JJ (Probe Records/PO Box 5068/Pleasanton, CA 94566)

## SCARED OF CHAKA/TRAITORS • split 7"

The Scared of Chaka side of this record has a lo-fi, indie punk sound. It's speedy and catchy and toe-tapping but nothing I would describe as much more than OK. The Traitors side is pure pop punk. It's a slight improvement over their other 7" that I reviewed this issue. It's a little more banging and a little less vacuous, but again, just making the OK range. DF (Johanns Face Records/PO Box 479-164/Chicago, IL 60647)

## CHRISTIAN PROHIBITION/MISANTHROPISTS • split 7"

I thought the Christian Prohibition side was total trash, that is until I listened to the Misanthropists side and learned just what total trash was. These guys are a tornado of chaotic pain and agony. Their side of the sleeve literally hurts me to look at (like the "goddamn religious icon" scene in Dead Man). The CP side is almost as brutal with a trace of structure. I liked the dual vocals and thought they used them well. Nine songs total, all with destructo lyrics. Quite good and recommended to those who like their shit ugly. DF (Cesspool Records/c/o Paul Barfo/985 Bidwell Ave./Sunnyvale, CA 94086)

## TROCAR/PINKO • split 7"

I like Trocar, but mostly just because they at times they remind me of how much I loved Fugazi a few years ago. There are a few moments where Trocar's melodic music strikes a tone that is so perfectly Fugazi in nature. At the same time I wouldn't say they sound too much like Fugazi. I like them. Pinko are a lot less enjoyable. Their music is a bit darker and their vocalist doesn't have the sort of voice that keeps you singing along when the song ends. I wouldn't say that Pinko is bad, but nothing about them demands a return visit, though I do like the bass playing on both songs. At times they are right on the verge, but they hold back just a bit too much. KM (Little Man/PO Box 50453/Kalamazoo, MI 49005)

## BOTCH/NINEIRONSPITFIRE • split 7"

Two Seattle bands combine forces with a California label to give us a fair dose of chaos. NineIronSpitFire dropped their singer between this release and their 7"/Cdep on Indecision. The result, less hardcore and more diversity. Never realizing their goal of world domination (don't worry, even the masterminds—Tim Singer-era Deadguy fell short of this one) NineIron serve up their final two songs. Botch give us two new songs of their own, showing even further their progression as a band. Chaotic and frenzied yet completely intricate and inspiring. Botch doesn't cease to amaze. MM (Indecision Records/PO Box 5781/Huntington Beach, CA 92615)

## DIVIDE AND CONQUER/LEE MAJORS/ETERNAL INOCENCIA/JUGGLING JUGULARS • 4 way split CD

Divide and Conquer (15 songs) play relatively fast melodic punk rock that occasionally changes pace to a slower Jawbreaker speed. Pretty good. Lee Majors (5 songs) are a bit more moody but the style remains quick and melodic, though they also use a second vocalist that screams in a Frail sort of way. Eternal Inocencia (9 songs) also play fast melodic punk rock, but the vocals are run through some sort of distortion. The recording is a bit too bright sounding compared to the other bands. Finally, Juggling Jugulars (4 songs) finish it all off with their speedy punk attack. They have a bit of melody, and certainly aren't in the harsh sounding camp of hardcore. All four bands are doing head bopping and toe tapping punk stuff. No metal, no indie rock, just fast melodic punk rock. Quite good if you like that sort of sound. KM (Yann Dubois/Sound Jam Records/9 Rue Des Mesanges/35650 Le Rhen/France)

## EL VIDAL SONIDO/VANILLA • split 7"

Vanilla plays some really great French hardcore that is in the same strain as Finger Print, Undone, and some of the other great French bands from the last few years; as in hardcore that has plenty of power and yet a sense of beauty and melody as well. Good stuff. El Vidal Sonido, on the other hand, is weird and quirky. Their sound is slow and depressing with a lot of meandering oddness. Sound bites and weird noises add to the strangeness. I like this record, and oddly enough I think I like the El Vidal Sonido stuff better than the Vanilla material even though when I first got the record I was only excited about the Vanilla side... KM (Coolcat International/Lepine Et Vidal/41 Av P. V. Couturier/94 250 Gentilly/Paris/France)

## EL VIDAL SONIDO/TOKYO MONTANA • split 7"

El Vidal Sonido is still drifting around with their sound. I didn't like this material quite as much as the stuff from the split with Vanilla. That might be partly due to the fact that Vanilla plays a dramatically different style, while Tokyo Montana plays stuff much akin to El Vidal Sonido. So the arty stuff gets kind of overwhelming on this record. It took me several listens before I could tell which side was Tokyo Montana and which side was El Vidal Sonido. It is possible that I could be wrong, which is a bad combination on a split 7". I think Ex-Ignota was like this record. I wonder if these folks have ever heard Ex-Ignota. No insert. KM (Coolcat International/Lepine Et Vidal/41 Av P. V. Couturier/94 250 Gentilly/Paris/France)

photo by Shawn Scallan



## MINERAL/JIMMY EAT WORLD/SENSE FIELD • 3-way split 7"

By now, almost of you have heard these three bands and either love them or don't. I do. Those of you who haven't heard them, well, these are three of the premier indie-rock/"emo" bands in existence. The Jimmy Eat World and Sense Field songs are awesome, while the Mineral song (a cover of Willie Nelson's "Crazy") is little more than a novelty. Add to that, the recording volume on the 7" is terribly low. Hmmm... a little disappointing in that aspect, but seriously, you have already decided whether you want to get this or not. I won't dissuade you, that's for sure. DO (Crunk/11223 Wilshire Blvd. #173/Santa Monica, CA 90403)

## LAST OF THE JUANITAS/SHITBASTARD • LP

Odd stuff here. Shitbastard has a really aggressive bass sound that reminds me a bit of Pissed Happy Children, though in general Shitbastard's music is a lot less abrasive. Their lyrics are backed up with cut and paste images of starvation, war, and pollution; printed in black and white of course. Last Of The Juanitas are without vocals. A lot of stark images come to mind. Depressing and foreboding. Neither band is very metal, and neither band is really too heavy, and neither band is very light. Both are pushing the envelope. I found both sides to be refreshing, though I am skeptical if I would find either band anything but boring live (I saw Last Of The Juanitas and thought they were a bit to 70's rock at the time). I enjoy listening to this, and while I know that this review isn't very descriptive, I can find nothing more to write. Test the water before you leap in. KM (Culture & Value Records/PO Box 1799/Flagstaff, AZ 86002)

## CRIPPLE BASTARDS/PATARENTI • split 10"

This is an official re-edition of their split 7" to fight off bootlegs, according to the insert. Extra tracks by both bands have been added to fill out the sides of the record. Cripple Bastards, from Italy, play destroyed crusty punk with a sound like running a dustbuster and an electric can opener while shouting through a paper towel tube, at least on the studio tracks. The live tunes have a lot more low end. Patarenti, from Croatia, play high speed splatter thrash with barking dog vocals and an occasional slide into three chord punk, including their take on "Last Caress." Patarenti have a thing for metal guitar at times and end their side with a metallic ballad. There is a lot of music on this 10" plus information about the bands and songs on the insert. SJS (Havin A Spazz c/o Luca Cattarozza/Via Martiri Di Cefalonia 47/20097 S. Donato M. SE(MI)/Italy)

## SYSTRAL/ACHEBORN • split 7"

I do agree with Kent, Lisa, and Leslie that most of the best bands come from Europe. Systral and Achborn, ooh what a deadly dosage. Something a double dog dare might not suffice to run out under this thunder. Systral plays fast, double bass earthquakes with strong, very honest jolts from a similar destruction known as Asslick. These songs are longer than you think. They don't just leave when you ask them too. They come in cycles: first it destroys your inner cavity then later, they take their time of course, pierce you with high end octaves cutting off your circulation, lastly leaving your body as a costume suit for Achborn. Achborn, on the other hand, takes on a familiar disguise, one I know very well. Deadguy used it before when they still had Mr. Singer on the vox. Achborn, well, they kind of fell left out, after all, Systral always uses up the humans first. So Achborn took the same script from the movie "Event Horizon." SA (Trans Solar/Bismarckstrasse 6/56068 Koblenz/Germany)

## MEDIUM/AL8 • split 7"

One track each from two Columbus, OH area bands. Medium play fast screamed and emotional hardcore music with introspective lyrics. AL8 play a real nice tune that seems to merge new school and old school hardcore sounds. They have a slow intro then shift between speedy Youth Of Today-ish churn and slower musically involved sections. The use of a pretty plucked bass sound throughout and lots of back and forth yelps at the conclusion makes this a near perfect song. The words are undoubtedly sincere but seem a bit too caught up in regret. "I feel like I betrayed you just when you needed my help." A bit deeper soul search may have made for less standard lyrics. SJS (92 East 11th Ave./Columbus, OH 43201)

## FORCED EXPRESSION/APARTMENT 213 • 7"

Forced Expression are fuzzed-out hardcore which is kind of a mess recording-wise. Underneath probably lies some truly powerful moments. Unfortunately, they are not captured well here. Apartment 213 belts out 10 songs on their side under slightly better conditions, but seems to lose any sort of continuity at times. Vocals sound like they were choked through an oatmeal box when not in some deranged Bobby Sox impression. One song is a fun noise-blast. An ok record, but not great. IST (Clean Plate Records/PO Box 709/Hampshire College/Amherst, MA 01002)

## BRAID/CORM • split 7"

There's one thing I can always say about Braid and that is super. What a perfect word to describe such an inventive and amazing band. And with every release they never give us half-ass energy and music. No, no Braid. Braid is like your most dependable friend. A friend that'll always put a smile on your face and a friend that you can fall in love with. Well, "strawberryann switzerland" is nothing less than dazzling. A most thrilling tilt-a-whirls and daring loop-o-planes on the mid way to happiness. Pretty enlightening, don't you think. And on the other side Corm takes yet another hand to their magical land of music. High end vocals with high end music equals their high end excellence. Chicago meets DC might be a better helpful hint. Like I said before, super, so darn super. SA (Polyvinyl/PO Box 1885/Danville, IL 61834-1885)

## SCALE SHEER SURFACE/SPEAKER KILLER • split 7"

Man, I love getting shit from countries I'm not familiar with like Belgium. However, this split on both sides just doesn't move. The music, the vocals, everything just doesn't react well with each other. Speaker Killer finds fast melodic punk to be their priority. The vocalist probably forgot how to stay in key with everyone else. And Scale Sheer Surface is a noise generated discordant mess. Hopefully, something better will come out of these two bands. Good luck. SA (Conspiracy Records/Lange Leemstraat 388/2018 Antwerpen/Belgium)

## PRETENTIOUS ASSHOLES/DANGEROUS • split 7"

Two screaming thrash bands from Northern IL on this eco-conscious 7" release. Dangerous, from Elgin (no relationship with the late 80s band from Olympia, WA so far as I can tell) turn in five blinding tracks with lyrics that touch on friendships lost, drug addiction and ignorance. They just thrash it out. The Pretentious Assholes are heavy like thunder. They also thrash away at blinding speed but temper their fury with slower dark and churning sections. Their live tracks contain some brutal lyrics on the military, the evils of American classism and an excellent tune about animal abuse/exploitation called "Adopt A Coyote (Maybe You'll Get Lucky And It Will Maul A Real Estate Agent)." A simple and effective booklet gives a good feel of the bands' intentions as well as an explanatory essay from the guy who put the record out. SJS (Thug Life Records/429 Circle Ave./Forest Park, IL 60130)



During the slower parts Left In Ruins really reminds me of Groundwork; medium paced and heavy with a good sense of catchy song writing. The master parts are more straight forward driving through Nevada at a few miles over the speed limit. Good band. Amalgamation took a bit longer to grow on me, but they are good too. They have two singers who both screech and scream in their parts, but it's not as bloody. The music is slight, but it's enough that it isn't always obvious, and they have some drifting drop outs where it is almost pleasant sounding, well if it wasn't for the vocals. Anyway, both bands have a nice little booklet with stuff to read. For fans of the DIY hardcore, KM (Forbes Grahm/PO Box 3489/Silver Springs, MD 20918)

One Way check in with two tracks of metallic hardcore with a thunderous bass undercurrent. Musically the songs are pretty heavy. Lyrics to the first are of the unity/brotherhood variety while the other song is thoughtfully introspective. Shouted vocals with lots of gang vocal interaction. M.F.R. play far less polished hardcore with some chuga chuga tendencies. The music sort of lurches along with a murky compressed sound. Lyrics cover the pains and miseries of living. Kind of unimpressive. SJS (Standfast Records/PO Box 973/Lilburn, GA 30048)

Muzzies are a straight-up punk band playin' pretty much in yr face punk rock music. Four songs at 45 nonetheless, capturing a biting sound that reminds me a lot of some early-'80's punk bands with maybe a touch of the New Bomb Turks. Not 3-chord, and some nice punk-rock guitar to boot. Geriatrix delivers a little more of a raw sound and a lot more of those whacky punk lyrics, with songs like "Sally Rimjob" and the feminine-hygiene oriented "I ate my girlfriends tampon." Uh... huh huh... turn the record over Beavis. 1ST (10093 Crosier Ln./Cincinnati, OH 45242)

The first time I listened to this, I was somewhat unexcited, but I really couldn't figure out what was going on with it. On the second listen it did begin to move me. Cause is interesting in subtle ways, like their ability to maintain a serious feeling across multiple tempos. The Adversives do some better than average hardcore as well, but I definitely like the cause side better. Each band does two. Nice. DF (Hybrid Records/PO Box 1222/Spokane, WA 99210)

Both bands do some decent hardcore here. The Freakshow material seems markedly better than the other 7" of theirs that I reviewed. Again, the songs are political, but this time around, the attitude has a stronger presence. The Active Minds side is also good. It is similar in ideology, but is a little bit lower in frequency and slower in tempo. This record is a benefit and the proceed will go to an animal rights group. The lyrics are printed in Spanish and English. DF (\$5 to Sour Grapes/Daniel Ferrero/Post Office Box 506/29640 Fuengirola/Spain)

One track each from these bands. Cordial play a fast and punk tune with a simple melody and introspective lyrics. Galaxian have a strong emotional edge to their music with quiet spoken word parts and loud screamed chorus parts. Unfortunately neither song is recorded very well so you get a lot of distortion and hiss over the music. SJS (Tranquility Base/PO Box 120191/San Antonio, TX 78212)

The Left For Dead side is as fast as possible screamed hardcore. Their sound on this record is mostly a wall of distorted guitar buzz. The drummer is reasonably audible above that sound. He punishes his kit and does not rely on double bass to fill his sound but uses the snare to good effect. The vocalists fight to be heard, which is to their credit. Ochré contribute three tracks of raw and unpretty hardcore. Loud distorted guitars and competent, if spare rhythm section play three songs, each one slower than the previous. They also get more restrained until the last song really holds back. Dual vocals, equally gravely make these songs an uneasy listen. *SJS (Phat Records/PO Box 14228/Santa Barbara, CA 93107)*

Weston does two songs about girlfriends, the second of which especially sounds like an outtake from the Queens' *Love Songs For The Retarded* LP. I probably don't need to tell you that they are poppy, rockin', feeling songs. Digger does two similar sounding songs, except that these are about just figuring out how to be in life. The record is very produced (in a not bad way) and the packaging has a great Pennsylvania Dutch theme. DF (Hopeless Records/PO Box 7495/Van Nuys, CA 91409)

The Experimental Pollen side of this LP is a batch of fast or slow, rhythmic dream like songs that meander through a world of not to loud, textured music making. The low fidelity of the recording provides a distanced, subdued feeling and the buzziness of the guitar sounds add to that. Female vocals float through one track. The songs are not lacking structure, more like their structure has been destabilized by the recording methods and performance. A couple tracks are rambling instrumental jams for guitar and bass and drums. Wino are not relaxed. They combine a noisy aggressive sound with some off kilter playing and distorted vocals. A lot of repetition happens but not much else making this side much less intriguing. Wino are middle of the road noisy rock stuff and Experimental Pollen feel like a jammy side project that acquired enough worthwhile session tapes to release a record. Pretty OK. SJS (Ghetto Defendant)/2046 Sherwood Ave./Louisville, KY 40205

The Boils are pissed. They will not conform, they will not obey, and they sure will not tolerate shit. They scream their words of conflict and resistance and do a very good job of it. Fast, rhythmic and angry voices carry on through the Boils. Now the Goons which gave me about the same amount of aggression as the Boils expressed a few things about the "fuckedupness" as Mike Kirsch once said, of our American values. They use a different approach to express their rage, taking on a more DKish and earlier Bay area influenced music angle. With dual female/male vocals they pretty much knock the word "punk" right into me. SA (Torque/PO Box 229/Arlington, VA 22210-0229)

*Dogprint* is a decent 'zine. Interviews with Spazz, Suppression, Despise You, Black Army Jacket, Capitalist Casualties, and some columns, reviews, photos, and other standard 'zine stuff. The record is great. These Spazz songs rock!! Super fast and tight as hell. Infest meets Youth Of Today... Damn good. Black Army Jacket are good as well. They are fast with slower breaks. If you like fast hardcore that isn't just mindless thrash or grind, then check these bands out. All in all this is a great deal for four dead presidents. KM (*Dogprint*/PO Box 84/Suffern, NY 10901)

A similar sensation for humans, though we probably don't deserve it. This "zine packs a wallop of interviews, insights, reviews, photos, and primate information in a nice 81 page, 8.5x11 newspaper format like many other fine reads out there. At first I thought the ape-sideness of the "zine" was a cruel novelty (I had started from the back) but the authors are actually very sensitive to the plight of the primates on a planet dominated by us "advanced" hominids. Interviews ranged in quality and interest, but were engaging overall, and long enough usually to get a good sense of conversation rather than pointless question-answer-question-answer stuff. Interviews with Assick, Capitalist Casualties, and Timofhen from Vacuum Mailorder stood out as good reads, with plenty of quality photos to boot. There are a couple good photos spread throughout the Slip-A-Ham Festival section, and a few more in the primate pictures. The "zine stands out fine on its own, so I find it a special bonus that it comes with a Black Army Jacket/Nocthrush split 7" EP. Black Army Jacket lay down three tracks of growled-out vocals with moments of furious screaming in a musical format that combines the best of grindcore interspersed with a plodding heaviness reminiscent of St. Vitus. The nice time changes keep things interesting. Nocthrush slams out their tortured Sabbath-on-heavy-sedation style. The slowness is made up for in guitar nuances, generating a fairly good listen, sort of what I imagine the Melvins would sound like if they were getting bamboo slivers jammed under their nails. For just three dollars, it's hard to pass this "zine/record combo by. IST (Super Urine Monkey/PO Box 1142/Cupertino, CA 95015-1142) or (Admiral Andrew/PO Box 790366/Middle Village, NY 11379)

Metallic hardcore with riffing guitars in the usual recipe. This record suffers from some unfortunate recording which left out the mid-range frequencies leaving the sound focused on the cymbals and intermittent chug-chugs. Sons of Abraham take on materialistic society from the perspective that we are losing our spirituality and religious heritage. Indecision covers a Siouxsie and the Banshees song. 1ST (Exit/PO Box 263/ New York, NY 10012)

PB has a nice soulful "indie cat world" about them. With double vocals weaving a melodic web over emo indie influenced pop parts. SS are similar (probably due to a mutual member) but I want to listen to this while I'm driving. The vocals are singular, and start out pretty confident, but then get a little on the wimpy side. Both bands are a little too raw at times; a better recording would have helped, but the point still gets across. I'm making this 7" worth having. Good work Kip. ADL (Jive Turkey/3627 Mallory/Memphis TN 38111)

Four appeals sonically mostly as another snotty fast melodious punk band like Screaming Wessel. The Eight Bucks Experiment is more like a heavy, mid-tempo blues-rock machine a la Jesus Lizard. The back of the cover to this record shows a twelve-pack of Black Label Beer with "Bands" substituted in for "Beer." Drunk punk at its drunkest... The lyrics are obvious evidence. Ohh, that sounds mean... II (Blue Moon Records/ 2075 S. University Blvd. #264/Denver, CO 80210)

Abuso Sonoro is swirling four-chord crusty punk from Bril with some driving tunes. Detestation is a female-fronted punk band from Portland. Together, these bands remind me of some of the better tracks on 80's MRR comps. Detestation has some great group-chant parts, with the vocals standing out as fairly strong, but not screechy. Songs are in Portuguese (?) and English. With the pretty good recording quality, this vinyl delivers everything you could expect from a fine crust record. 1ST (Six Weeks Records/255 Lincoln Ave/Cotati, CA 94931)

All decided to cover Ruby by Kenny Rodgers, a very bad choice. But they did play it in their All-type of way. I hope you kids know All—Descendents without Milo Aukerman. They've put out enough bad releases already but did a song that I could sing over and over again and not ever have to listen to that single—"She's My Ex." All the fans of All, you might be interested for this picture disc because of their unique way of spelling out All in their songs, especially this one, but don't buy it for Mr. Rodgers. On the flipside, you get Judge Nothing, a decent punk band in the same reigns under Epitaph and other labels like that. The first song reminded me a lot of Farside though because of their "stop-go-release" style. Judge Nothing kept rocking for a while then died off towards the end. The funny thing is that I never thought I'd be reviewing All. First times for everything. SA (THICK/916N. Damen Ave./Chicago, IL 60622)

Wallside is hectic and fast, but with a strong sense of Gravity. Laser-lightening distortion on about every end of the sound-classification spectrum. Altogether this is about as together as that frenzied, maniacal sound gets. Think of Second Story Window or Mohinder. As for the Shag Van Club, their second song sounds remarkably like Policy of Three due to the crying tone of the vocals. At other times they lapse into that regular rock guy thing with a nod to the artistic rhythms of Hoover or other such D.C. crazies. A very balanced record as far as style goes. Aces to both bands, I enjoyed it very much. JJ (LongBow Records/23419 Prairieview/Mattawan, MI 19071)

Control plays basic punk stuff with the occasional bursts of speed, but the basic beats is pretty ordinary. Project: A is the better of the two. At their best they remind me of Nausea (not nearly as good though). The dual vocals work well. Punk. KM (PO Box 527/Jarrettsville, MD 21084)

## Rinse

What can I say about this split "7" that hasn't already been said. It's "emo' zing"! If you haven't it caught the word of mouth on this fine Stratagem release, let me just say that I practically know both bands songs by heart because I have overlapped this thing until the needle wore thin. These two Goleta bands have an intensity for lifting up your sensitivity level a few more notches. A Sometimes Promise features Goleta's hardcore roster from the early 90's and up; Nation of Lepers, Incurable Complaint, Manumission, Embassy, Ochre, and Stratego to name a few. But A.S.P. don't follow that same genre of music at all. Instead they bring post-punk sound and maybe even making you feel a little dizzy while giving that advice to "live with it". With Mario Andretti at the wheel they'll definitely be driving my memory around the block a few times. 3 Letter Engagement, who actually do sleep on Mars when it gets too dark at night, take on the gentler things in life. They're a band that you would feel comfortable cuddling with especially when you've got the Irish poet J1-9 on the guitar, Jake's wistful voice singing lullabies, and the encore of Paul, Chango, and Zach all on the Q-T. I know my decision on this vinyl is concrete. And since Dylan is so darn positive and proud of the Gomo-tele scene his other releases will only aim for the heart. You can count on it—an Aok-guarantee. SA (Stratagem Ripchords/PO Box 1817/Goleta, CA 93116)

16 Songs, 44 minutes. The range of music that this comp encompasses is startling: from grind and straight-up punk to pop and some weird alternump wankings. A couple bands really stand out and are worth a listen. Mindrage lays down a great grind track, while Burned Up Bled Dry have two fierce songs reminiscent of His Hero Is Gone in intensity. Elliot, Rash of Beatings, Copsofodny and Captain Everything all have notably good showings too. Other tracks center around more indie-ish styles, with a couple numbers bringin' in the horn ensemble for some lively tunes. Most songs are fairly well recorded, and overall this CD is a pretty good listen, with lots of variety and some solid tunes. 1ST

When I first picked this up, it looked so good: Converge, Piebald, 10 Yard Fight, Jeju, and 6 going on 7. But the rest of the bands either stink or smell. Most of the aforementioned bands do give unreleased titles, I think, which is a definite goodie and all their songs pick up the pace from the rest of the other bands. The stinky list: 454 Big Block, The Automatic Few, Blood for Blood, etc. The smelly list: Cast Iron Hike, Miltown, Opposition, Blood for Blood, etc. I'm glad Big Wheel Records released a CD instead of vinyl because you can skip through all the unwanted songs. It's 6 dollars, is it worth it to you? SA (Big Wheel Recreation/ 325 Huntington Ave. #24/Boston, MA)

19 punk bands cover 80's metal covering 73 minutes. Obviously it's mostly a novelty, but for fans of the heavier stuff, there are some bands that actually play the songs rather well. All the "greats" are covered: Metallica, Twisted Sister, Iron Maiden, Motley Crue, Judas Priest, Scorpions and of course, my favorite, Grim Reaper's "See You In Hell." This is sure to be a classic among those of you who have never kicked the metal bug. Hell, even I can get down to this shit. Not much going for it packaging-wise, but the songs and crazy samples are the main attraction anyway. Pretty fuckin' cool. DO (Probe Records/PO Box 5068/Pleasanton, CA 94566)

Spawn, Ten Yard Fight, Rectify, Plagued With Rage, Sportswear, Over The Line, Eyeball, Floorpunch, Mainstrick, Halfmast, and Onward fill out the bill. For the most part all the bands have that 90's mosh sound Peter of Crucial Response has taken the time to write out some of his thoughts on hardcore and straight edge in the enclosed booklet, which incidentally is nice looking and well put together. All in all this is a decent comp, though more so for those that like moshy straight edge bands. I wasn't too into the sports imagery offered by Ten Yard Fight's "Line Of Scrimmage" or by Sportswear because I think this illustrates how at times the whole straight edge mosh scene can regress into dumb jock attitudes. But with that complaint aside, I enjoyed this comp and was glad to see that Crucial Response was still trying to keep the flame burning. KM (Crucial Response/Kaisersfeld 98/46047 Oberhausen/Germany)

Twelve bands (six from the U.S., six from Canada) contributing fifty some-odd minutes of music and noise. Among those taking part: Th0 Ko Losi, MK-Ultra, Resin, Still Life... STILL LIFE?? What the FUCK? Mostly full of fast, rahrahrakrahRAHHHHH hardcore political shit, and they throw an eleven-minute emo song in there! Weird. In any case, I found the Eliot Rosewater song and maybe the Submission HD0itty to be the most intriguing, but to tell the truth, the music didn't nearly turn me on as much as the paper bag wrapper (circa early 90's Heroin 7") or the messages included in the accompanying booklet. This has never been my thing and I still don't dig it but I suppose you know what to expect from many of the bands on here, so go do what you feel is right. DO (\$6 from Dissolution/16520 S. Tamiami Tr. #18-283/For Myers, FL 33908)

12 songs of bands I have never heard of. There are two bands I really did like though: Aina and 24 Ideas. This is a sampler for B-Core products and most of these bands are probably from Spain. If I chose to order any of these I'd definitely go for the Aina 7". An emotive style ready to dive into your heart. Other bands are Corn Flakes, Orange, Supersonics, Don't, Painbox, Penguin Village, Innocents, Childhood, and Swinepox. SA (B-Core Disc/PO Box 35.221/08080 Barcelona/Spain)

The Puke, Craving, Impact, Oddballs' Band, Guts Pie Earshot, Crank, Lunchbox, Fluid To Gas, Too Far Gone, Poptaunts, My Lai, and Fatzo are all on this German comp. The musical styles fluctuate from hardcore to punk. Most of the stuff is upbeat and while I didn't find any of the bands to be too impulsive I also didn't have any real complaints with this. KM (Revolution Inside/Le Sabot/Breite Str. 76/53111 Bonn/Germany)

Some pretty good indie-rock stuff, including some really great tracks by Jehnniit, Clem Snide (which sounds an awful lot like a good REM song), Ida, February and The Karl Hendricks Trio. Also includes Spent, Ex-Atari Kid (with Atari sounds mixed into its crazy genetic makeup, whodathunk?) and some fucked-up Baywatch Nights theme song. Overall, better than a lot of similar compilations out there. I'm really quite interested in a couple of the artists I had previously never heard of, and I'm especially what I love about comp. Beware - there are quite a few bands that use synthesizers and other "fake" instruments to come up with their unique sounds. DO (Motorcade/1818 Sherwood Dr/Beloit, WI 53511)



#### V/A • ABC Of Punk CD

Twenty-six songs (one for each letter of the alphabet) from twenty-six recent bands. Some of the better tracks were from Action Patrol, Cornelius, Four Hundred Years, In/Humanity, and, yes, even Zinks! Favorites (not mine) such as Kerose 454, Braid, Mens Recovery Project, Rye Coalition and J Church also make appearances. While none of the songs really suck (well that's not true), I could think of some better bands for certain letters. Like "O" for example. Although I am not certain, I fear this is the sort of compilation that is most pre-released stuff. LO (Whirlwind Records/PO Box 5431/Richmond, VA 23220)

**V/A • Strategem #2 World Domination In 13 Easy Steps comp. CD**  
Fucking beautiful. One thing about Dylan Ostendorf that amazes me is his persistence and creativity in laying out projects. This project, his second issue of Strategem and a fulfilling CD comp., is one of the best comps this side of Kentucky. And his secret to laying out super-duper shit is just because he knows his computer like the palm of his hand. Maybe even better. He is just your ordinary computer NERD. Something I wish I had the patience for. Just check out his darn web page—it's so fucking crazy, just about everything you'll ever want to know about bands, scene, gibberish going down here in Goleta, California. Other than that, his writing is intelligible as always and this time he gets confrontational, which is always needed in our "punk" scene. The rest of the 'zine contains pages for most of the bands and a sappy beginning and end to Strategem. And the CD itself is unstoppable, enjoyable, sometimes even unforgettable "emo" rock at 13 different levels. We've got Braid to spin you upside and down on their wacky ferris wheel. Cerberus Shoal and Maginot Line to traverse you past the 4th dimension. 3 Letter Engagement and A Sometimes Promise to sway your love life a little bit more. Land of the Wee Beasies, Hellheller, and Strategem to call out Mickey Mouse and his crew to give you what more than a kid could wish for. And many others that just plain rock out. With a combination like this world domination might take place in 13 easy steps (in dream land, of course). SA (Strategem Records/PO Box 1817/Goleta, CA 93116)

#### V/A • Hand Made Words LP

I liked listening to this compilation, though I have become used to comps based on some theme or with some kind of booklet... so it was odd to just get a single piece of paper that served as a lyric sheet for all the bands. But if you just want to listen to some kick ass hardcore then this will suffice... Embassy, Plunger, Slowsiddown, Anasarcia, Bare Minimum, Grain, and Harriet The Spy all prove that there was a time when "emo" didn't mean polished pop punk with lots of melody. All of these bands play medium tension hardcore with emotive tendencies, but none are boring or lethargic. And I was beginning to think that I didn't like "emo." Sorry to use this "emo" word. I really hate to do it, but I couldn't come up with a suitable alternative for this review. KM (S5 to Toyland/PO Box 1363/Sacramento, CA 95812)

**V/A • No Idea #12: Bread—The Edible Napkin 'zine with 2xLP or CD**  
After two long years of waiting, here it is. And I guess it was worth it. This bad boy's got a pretty good ratio of good songs to bad and the song selection is extremely diverse. 78 minutes from 32 bands spanning the punk spectrum: Christie Front Drive, Hot Water Music, Thredbare, Braid, Floor, Sideshow, Less Than Jake, Serpico, Car Vs. Driver, Still Life, Cavity... all the songs are rather old, but some are possibly the bands' best. The 'zine is rather large and one can spend hours on end cruising the pages, whether reading the comics, articles or even the Karp and Iron Maiden interviews. There's an endless supply of ads and no reviews this time, though. Unless you have taken the holy pledge to never buy another compilation in your life, this might be one of the better opportunities to check out some new (I guess that's not the best term for this tardy release) stuff. DO (CD—\$5ppd, 2xLP—\$8ppd to No Idea/PO Box 14636/Gainesville, FL 32604-4636)

#### V/A • Save You 7"

Mountain records continues to amaze me. This time Mr. Jensen combines forces with Fallout records to release this 7" to benefit suicide prevention agencies. Suicide is nothing that has particularly had great relevance to me, but it has affected many people within the scene. The two responsible for this compilation recognized that and provided a slew of information regarding suicide. It's concise and informative. The bands present on here are all pretty good, so check them out too if you want: SolHadToShoutHim, CR, Devoid of Faith, The Judas Iscariot. Probably the nearest aspect of this compilation is on the inside cover of the record. Pick one up and find out for yourself. MM (Mountain/PO Box 220320/Greentown Post Office/Brooklyn, NY 11222-9997) or (Fallout/PO Box 60961/Staten Island, NY 10306)

#### V/A • They Came From Massachusetts CD

19 bands, 74 minutes! Mostly semi-moshy/old-school hardcore (Cast Iron Hike, 454 Big Block, Ten Yard Fight) coupled with more pretty, bouncy/emo stuff (Jeune, Piebald, Six Going On Seven). Overall, pretty good. I was surprised to find a decent variety of styles coming out of MA these days. Not much substance in the packaging (although it looks and sounds good) and not much other than bands' addresses are included, so that was a bit of a bummer. Big Wheel has some cool shit going on, though and, if you're of the compilation-buying persuasion, you might think about getting this one. DO (\$6 from Big Wheel Recreation/325 Huntington Ave. #24/Boston, MA 02115)

#### V/A • Hakodate City Hardcore comp. CD

Sixteen throwaway, pissed off, grind core songs from Hakodate's finest. To tell you the truth the four featured bands, Crude, Mustang, Grass, and Bad Trip, all sound the same. To dig into my limited knowledge and references of this genre of music I'd say they've got a Doom feel, but with more power and high end in the recording than anything I've heard by Doom. On top of that it's a blast piecing together the translated lyrics they've got randomly strewn all over the insert. If you like grind, the Hakodate kids will show you what's up. ABB (Straight Up Records/Kowa Bld 2F/3F/Minami-2 Nishi-1 Chuou-Ku Sapporo 060/Japan)

#### V/A • And California Sank Into The Sea 7"

Four bands as representatives of the Tucson music underground. The Lovers play speedy spit in your face hardcore punk. Zero Tolerance Task Force play slow and sloppy goofy punk with precisely spoken lyrics. Disabled Superman add a brief three chord punk tune and Jason's Cat Died contribute a longer speedy hardcore tune full of start-stop action. The vocals are so loud they often drown out the rest of the band though. Tucson does have a music underground as this comp. is adequate proof. SJS (Bandwagon records/PO Box 4438/Tucson, AZ 85733)

#### V/A • Our Scene Still Sucks 7"

On the sicky end of this record is Junkie War Stories, badly played mono-tone punk. Then we have the Vibes, straight forward punk, nothing too interesting. Next comes Situation No Win, proficently played melodic snooze-core. Brown Towel play kinda heavier than the rest. And lastly Process is dead are heavy and screamy, nothing too interesting but half-way decent. BH (House o' Pain Records/PO Box 120861/Nashville, TN 37212)

#### V/A • No Fate III comp. CDx2

A completely amazing compilation. Packaged like a 7", this double CD contains songs, blasts, and spews from 57 bands spread across the globe. A beautiful glossy booklet accompanies the CDs, with a quarter page spread for each band. All genres of punk/hardcore are represented from Japan, Sweden, Brazil, Finland, Germany, Spain, the Netherlands and assorted other places, generating an awesome international presence. The only compilation that I have that comes close to this in magnitude and statement is the Peace/War comp of many years back. The images, words and music all inspire and challenge. Both CDs are immensely engaging listens that, despite their combined length, do not even begin to get boring or dull. This will definitely be one of my top listens this year, my thanks to H-G Fact. 1ST (H-G Fact/401 Hongo-M/2-36-2 Yayoi-Cho, Nakano-Ku/Tokyo, 164/Japan)

#### V/A • Pasta Power Violence 7"

Italian power violence that ain't that impressive. They still do mosh up a huge brustepit, but there are some effects they use that discourage the full-blown brutality they stir up. Some bands on this comp. use too much reverb or hall-like effects on their voice while others don't hit the snare hard enough to generate more destruction. The bands on this comp. are Society of Jesus, Obtrude, Cripple Bastards, and Nagaant 1895. They all give two songs too. I've been hearing a lot of Italy-core bands and there's something about them that doesn't beat me up as much as the usual load of brutality. SA (S.O.A./Viesi Odesisi da Gubbio, 67/69/00146 Roma/Italy)

#### V/A • Speed Freaks 2 7"

Side A has three tracks each from Los Angeles's Bad Acid Trip, Agoraphobic Nose Bleed and Laceration both from Massachusetts. These folks play Napalm Death like 20 second or so blasts of crushed sound. My fave track is Laceration's "Bus Driver." The lyrics go: "why so slow fucking school bus? I must go fast. Die driver die." Side B has two tracks each from (The End Of The Century Party), Decay of Michigan and Forced Expression from Iowa. These tracks are a bit longer though equally fast. End Of The Century Party present a couple of political diatribes in the form of sonic blurs. Decay blast through their metal masterpiece "Liberate Your Ass" and Forced Expression slow it down just a touch for their gut wrenching paean to cop brutality and death. SJS (Knot Music/PO Box 501/South Haven, MI)

#### V/A • The Carlos Compilation 7"

Recommended to me by Arlen from Victoria. A very nice find. Don't let the cover fool you because I passed it off like another bland record—you know, "the boring cover, the boring record syndrome." I just have a thing about layouts. Well anyways, this is a 4 band comp. featuring Letters to the Lord Himself, Versailles, Serotonin, and Omega Man. Letters to the Lord Himself from Victoria features ex-members of Breakwater and The Republic for Freedom Fighters which basically sound like the sum of the bands mentioned. It's too bad they already broke up, from what I heard, because they got something going and now it's dead. Versailles, from Florida, give a more discordant appeal. They do help prove the theory that all discordant bands give driving and heavy blows to the head. Serotonin, on the other hand, fluffs up the pillow a little bit, kind of like Ordination of Aaron, which seems appropriate after the bashing of Versailles. Then Omega Man, who don't really care if you are comfortable in bed or not, bust inside your twisted head, twisting it a little more with pretentious technique. It passes quickly though. A rough night and a big pounding headache ends the night with The Carlos Comp. SA (Plead 'Zine/12722 Greenmoor Dr./Tampa, FL 33618)

#### V/A • Strictly Ballroom 7"

Songs about soccer or football as it would be called anywhere outside of North America. Hard To Swallow, Marker, Wat Tyler, Suffer, Underclass, Des Man Deablo, and Voorhees all lay down tracks about their favorite sport. All these bands are from England where football is truly important. Anyway, there are some great harsh hardcore songs on this compilation and if you don't mind hearing odes to famous players and to the sport itself then this will keep your energy flowing as you run and dive to get that header. KM (Caught Offside/7 Meadow View/Leeds/LS6 1JQ/United Kingdom)

#### V/A • All Method Artifact CD

12 tracks at 28:24 minutes. This is a compilation of punk and hardcore bands to benefit the Piedmont Peace Project and the War Resisters League. Those organizations attempt to dissuade people from believing military propaganda about enrolling and living the military lifestyle. Not much information beyond brief descriptions is provided about the organizations or the bands involved. Most of the bands have provided songs with anti-military/anti violence themes. It's a good sounding collection of tunes running the gamut from the 20 second blur thrash of Rice, through the in your face punk anthem of XXY to the jumpy yet precise Cornelius and Naked Angels' chug chug hardcore. This is a good sounding compilation with a nicely diverse bunch of bands. More documentation would have made it even better. SJS (Chalupa Records/5800 Heritage Ln./Raleigh, NC 27606)

#### V/A • Damned For All Time Vol. III LP

This record has been here for some time, and a few people had made the joke that it would be damned to sit in the review box for all time because it looked so fucking bad. But today I finally broke down and decided to review the damn thing. This is a comp with twenty-one bands, and I'll be damned because it is pretty good. Punk, crust, and some straight out hardcore stuff... Bands include Nervous Christians, Detonators, Detestation, Negative Ways, Weaklings, Apartment 3G, Spider Babies, Lemone Grove Kids, Incinerators, and more... All the bands are from Oregon. No lyric sheet or any real information other than the band's addresses. KM (National Dust/PO Box 2454/Portland, OR 97208)



#### V/A • The Great Age Of Enlightenment? 7"

This release is in support for the Toronto Friends of the Lubicon land defense fund fighting the tyrannical slaughter of 10,000 km of forestry targeted for clear-cutting. You can even write to them directly if you are interesting in helping some more. (I'll be leaving an address for this agency as well) On the musical scale of things, this comp. may release you of your 53 very easily. Reversal of Man, Noisome Faugh, and Drop Dead were highlights and the others: Synguya, Race Traitor, President's Choice, and Passafist held up their anger pretty well too. Synguya is straight electrical distorted noise; Race Traitor, which many you either hate or love, does a good job at playing bad and of course their politics which are all written on their page are 10x as long as their lyrics; President's Choice and Passafist lie within the realm of brutality but President's Choice's singer sounds like he's from the Bay Area. A good 7" with a better cause. SA (Hit the Ground/PO Box 4181/Greensboro, NC 27404) and (Friends of the Lubicon/483 Ridelley Ave./Toronto, ON/M6B 1K6/Canada)

#### V/A • Brotherhood... Hardcore Compilation CD

7 tracks at 20:16 minutes. A compilation of Swedish straight edge hardcore bands on the No Looking Back label. One track each from seven bands playing in a narrow range of heavy chugging, sometimes metallic styles. Not much to grab on to really. With the exception of Outstand all the songs blend together. SJS (No Looking Back Records/no address given)

#### V/A • Limited Options... 10"

This comes with *Contrastance* #5.5 which focuses on military recruitment, options for working class youth with regards to military service, and conscientious objection. The 'zine is well put together and informative. On the music side, Mk-Ultra, Q-Factor, Deadstoolpigeon, The Strike, Swallowing Shit, Dillinger 4, Man Afraid and a few others assault with an assortment of styles. My only complaint is that many of the songs are already featured on other releases, but otherwise this is a well put together comp both content wise and musically. And to top it off a portion of the profits are going to two different organizations working to support conscientious objection. KM (Half Mast/PO Box 14118/Minneapolis, MN 55444)

#### V/A • North Meets South 7"

One Step Beyond, 96 Screams, Stroke, and Pole. They're all from Germany and all raging hardcore bands. The first side begins with One Step Beyond which blows their 7" out of the water. Power and more power are their vehicles and with Unbroken blasting in their tape deck O.S.B. give more than you'll ask for. 96 Screams is fronted by a female vocalist who looks forward to ignorant people so she could scream her life right into them. In the meantime, 96 Screams plays tunes familiar to the 1993 hardcore period. Pole could easily move to NY and be fulfilling hardcore kids with their average dose of power and hardcore jumps. And Stroke, similar to Switch Style from Japan, will keep the edge hard as stone in Germany. In all, a good positive record for the 1.2.3... go! SA (2 Friends Records/Gartenstr. 20/73765 Neuhausen/Germany)

#### V/A • Shandle Records Compilation Vol. 1 CD

17 tracks at 67:57 minutes. Eight bands from midwest and northeastern U.S. contribute tracks to this collection of angst heavy, often emotional hardcore. Trademark from Louisville offer three slow and confrontational tracks. One deals with gender discrimination, the other two with betrayal. Chalkline from Kent, OH deal with media power in a slow, melodic tune with nice vocals. Chatham, also from Ohio play three start and stop, fast and slow tunes heavy on introspection. Their music is interesting but the vocals border on unlistenable. Bipolar play chunky chunky hardcore with an ecological apocalypse theme. Revolution 9, from Virginia, crank out three glossy vocaled, metal guitar tracks that don't shy away from Motley Crew territory. Digression from Erie, play heavy chugging, scream until you're hoarse metallic hardcore with apocalyptic lyrics. Psara from Massachusetts check in with two playful, melodic punk tunes with emo-ish words. Lastly, Days After from Ohio, play one heavy and slow growling hardcore tune that deals with scene infighting. This is an OK compilation that is musically varied enough to maintain my attention throughout. SJS (Shandle Records/PO Box 1032/Mentor, OH 44061)

#### V/A • Phelps Destroyer 7"

Three bands from Rhode Island. All three are among the "we want to sound like the Ramones/Screaming Weasel" variety. Yawn City. BH (\$3.50ppd to Owen Records/47 Waldo St/Pawtucket, RI 02860)

#### V/A • LongBow Project 001 LP

Thoughts of Ionesco, Gyga, Wallside, Pinko, Roman Invasion Suite, Jihad, Dryeve, Acariasis, Quixote, and Fieldtree are all featured here... there is no common thread musically. In fact I didn't really care to listen to this too many times because it was a bit too diverse; it is hard to go from hard aggressive hardcore stuff to bizarre floating experimental hardcore to melodic hardcore without feeling a bit disconcerted. The one thing that ties all of these bands together is that they are all from the Michigan area... A mixed bag, some good some not so good. KM (LongBow Records/23419 Prairieview/Mattawan, MI 49071)

#### V/A • Food Not Bombs benefit LP

The essence of beautiful intentions: Is that what makes all these Food Not Bombs benefit compilations so good? The big, fat 8 1/2"x11" booklet generously included has writing about important and specific issues pertaining to commitment and socialization in activist groups and it doesn't even sound as gushy or pretentious as this review! Very down to earth. Many of the bands contribute two or more tracks. Anomie plays precise, driving hardcore that is melodic and metallic. Palatka abbreviates this sound and tells you what they think about San Diego and Food Not Bombs. Kathode, Insegrey, and Holocron ride on the pendulum between prettier, delicate sounds and heavier, desperate rhythms. Swallowing Shit is a sort of satanic torture device resembling a chainsaw to the ears. Sixpence sets off two hammering alarms. Constatine Sankathi again makes the most of their explosive and hopeful sound, unique among the blur of emo emulators, capturing the magic of their now finished live performances. Drift is an ominous and frightening march over a cold barren wasteland to the end of the world. Every song is intense and powerful—they all make me think of falling to my knees amid the world's madness and starvation. This record is a brilliant solution to that. JI (Anima/1416 Ambercroft Ln./Oakville, ON/L6M 1Z7/Canada)

#### V/A • World Hardcore 7"x2

A double 7" comp. with bands from Poland, Germany, Italy, France, and Finland. It should really be titled Europe hardcore. Oh well, this comp. sadly to say was disappointing. With bands like Vanilla and Undone, it looks good. But, unfortunately they didn't keep up with their performance in the past as well. Eversor, "emo heart core from Italy," was my favorite. And I have a varied taste of all of the above. Others like Deadbeat, Iron Maiden with cheaper production slowed down; Olotia, happy punk with trumpets; and Respect, straight edge hardcore from Poland were the rest. Moo Cow has put out a bunch of really good shit but this really doesn't compare. SA (Moo Cow Records/PO Box 616/Madison, WI 53701)



#### V/A • Making Human Junk 12"

The first half of this comp is mostly hard sounding stuff from bands like Acid, Sake, Apeface, Cease and Disest, and PDC-13... the other side is more punk sounding and a lot less harsh with Warehouse Of Representatives, Adversives, Clabberbag, Tomorrow's Gone, and Krings... It was nice having the diversity split up on sides a bit. Both sides have some good tracks. A good compilation, and an easy way to check out some of these up and coming punk and hardcore bands. KM (Hybrid/PO Box 1222/Spokane, WA 99210)

#### V/A • We May Fight A Battle... That Can't Be Won CD

26 tracks at 68:46 minutes. This is a compilation of straight edge hardcore bands from Europe and South America. X-Acto from Portugal play fast melodic Hardcore with an occasional slow break and sing along chorus. Three tunes from them, one called "Water" is a powerful anthem to strength through resistance. Personal Choice from Brazil crank out four tunes of slow metallic scream it out hardcore that just grinds right along. Autocontrol from Argentina contribute five slow and grinding tracks with mosh parts and double vocals. Mainstream, from Bulgaria play hard and political chug chug tunes with Oscar the Grouch on vocals. By All Means from Italy play three fast, aggressive tracks that build considerable energy. Stonewall from Serbia play fast and metallic with quite a bit of punchy bass. Lastly, SC from Lithuania turn in four distinctive tracks of anarchy punk, pretty raw and sparse. The booklet includes a bunch of writings and opinion pieces from a couple of the bands and some other people involved with the scene. Most write about their concerns with the straight edge scene: negativity, closed minds and insincerity to mention three issues of most concern. The guy who for put this compilation together writes about his motivations for doing it and provides a full financial disclosure. Also included is along essay on environmentally friendly methods for cleaning your house and clothes. Altogether this is a decent collection of words and music that documents a wide spread underground trying to understand itself. SJS (Boislevy Y/BP 7523/35075 Rennes Cedex 3/France)

#### V/A • Don't Feed The Pigeons CD

Fuck. 26 bands with over 26 songs. Plenty of good bands and tracks. These songs aren't 20-60 second songs either like most packed comps. Some of these songs do last awhile too. Elliot from Canada. Render Useless, Submission Hold, Converge, Unionsuit, Hugenots, No Fraud-sound a lot like Avail, and more. These are just some of the bands I really liked. If you are into any of these bands or their style, buy this... if not, feed the damn birds. SA (Skooby Snack Records/105-884 Bute St./Vancouver, BC/V6E 1Y5/Canada)

#### V/A • The 51 Comp LP

Damn nice looking insert that has been crafted with a keen eye for design; no idea what a lot of it is about though since it is mostly written in German. The musical wall is constructed by Locust, Sabeth, Four Hundred Years, Seein' Red, Mine, Concrete, Daybreak, Achebourn, Converge, Upset, Anomie, and Cerulean. No wimpy ass shit here, just in your face hardcore with some metal influences coming in on occasion. The lineup is great as is the sound... all in all this is really well put together comp. KM (Join The Team/Marco Walzel/81673 Muenchen/Altoettingenstr. 6A/Germany)

#### V/A • Thrash Concert Tonight CD

18 tracks at 53:05 minutes. Two songs each form nine Canadian bands that share a very specific segment of the punk rock spectrum. Fast paced, upbeat punk rock tunes awash in melody and harmonic backing vocals. The near uniformity of the bands results in no obvious standouts or below par performances, from the hyper Knuckhead to fuzzed out power pop from Ten Days and power balladeering of Straight. If this compilation is any indication the north of the border underground scene supports a healthy number of well practiced punk rock bands. SJS (Melodiya/2523 17th Ave. SW/Calgary, AB/T3E 0A2/Canada)

And so begins the demo hell... — Kent

#### SUBMISSION HOLD • Progress (As If Survival Mattered) tape

Fuck, Submission Hold are amazing. One of the few bands around now that I am totally excited about. Every single one of their releases has had an original and ear-pleasing sound, and this new collection is no exception. Fantastic lyrics, fantastic vocals, and fantastic instruments (yey, a flute!). All of these songs will be out on assorted vinyl releases in the near future (if they aren't out already), but I say get this tape now and prepare to be thrilled. LK (S6 to Submission Hold/PO Box 21533/1850 Commercial Dr./Vancouver, BC/V5N 4A0/Canada)

#### V/A • Do Not Cross tape

A 22 band compilation with a mixture of music from hardcore, emo, old school flavors, and other genres. The whole point was to combine all good music in one format whether or not the styles were different. A good idea—actually a damn positive idea, if I do say so myself. Bands that stood out were Redemption 87, Bleed, and 400 Years which I think were all released before. Avail, on the other hand, who is one of my favorite bands, gave an unreleased live song that sounded real shoddy because of the recording. Other bands who might be in are Rhythm Collision, Killara, The Varukers, Aus Rotten, Blanks 77, etc. This tape comp. is long, much longer than I thought. SA (PO Box 2181/Roanoke, VA 24018)

#### SUNSET ON TOKYO • demo

Vocals by way of Current, music influenced by Braid and Shudder to Think. Some experimental stuff is the best part of this tape. Cool keyboards. No lyrics. EW (248 a N. Higgins Ave. #334/Missoula, MT 59802)

#### FROM ASHES RISE... • demo

Everything from the music to the vocals to the lyrics to the death images are attempting to resurrect Remain Sedate era Rorschach. But the drummer's not good enough, the music not experienced enough, the lyrics not insightful enough to reach the real thing. Now I understand the name. With a corpse of their own and some time, they could do good. But for now... EW (MTSU Box A918/Murfreesboro, TN 37132)

#### BIONIC MAN • demo

I'd bet you anything the members of this band are still in high school. How do I know, you ask? Cuz they are still imitating their favorite bands. I really have nothing to say about this. They are just mimicking real people creating something. Nothing "music" deserves a nothing review. EW (4015 Bunkerhill Rd./Cottage City, MD 20722)

#### THE UNHOLY THREE • demo

I like the real fast songs, but one song is too slow and bothersome. The sound quality is okay, though the recording doesn't really pack much punch. At best The Unholy Three are sprinting along with energy and anger, and at worst they are meandering through a poorly told story. The first song got me going at a nice pace, but soon I was disinterested. KM (\$1.50 to Rubber City Records/PO Box 8349/Akron, OH 44320-0349)

#### YELLOW ROAD PRIEST • demo

Good, bassy, guitar based punk stuff that's only downfall are the vocals. With a new vocalist and a lyric sheet, this band could be up to something cool. A Uranus influence on the guitars, and the presence of writing in French + English make me suspect this band is from Canada. EW (No address)

#### RACECAR • Sunday Driving demo

How weird. This is all instrumental, apparently due to the fact that their singer was "ill at recording time!" I don't know if it's a joke or something, but damn, judging by the recording, it wasn't produced by Mark Trombino or anything. Or Babyface, for that matter. Couldn't they have waited? This is just a silly band that has instrumentals that blend in with the next and obviously aren't meant to be without vocals. Should have waited boys... hummm... nothing to really recommend it. DO (\$3 from Justin Stewart/51 Elm Ave./Cincinnati, OH 45215)

#### SHROUD OF TURWIN • demo

Heavy brutality with dual vocals, one of the deep bear growling type that all sounds the same, and one of the more high pitched strained type. Two guitars fill the sound, sometimes playing different things, while still working together. There are a lot of good tempo changes from heavy sludge to crust blast and everything in between. The thing is, the recording sucks, making this hard to listen to, but there's a lot of potential for this band. Keep an eye out... ADI (13428 La Place Circle #97/Tampa, FL 33612)

#### L'INVENTION DE MOREL • demo

Damn, this is really fucking good. The songs are long and the style is in the French blend of Ivich, Finger Print, Vanilla, and all the other great French bands from the last two or three years. I loved listening to this. I hope a record will come out soon. Very good. KM (Olivier Lepine/41 Avenue Paul Valliant/Courcouronnes/94250 Gentilly/France)

#### DAIGORO • demo

When I first put this on, I thought there was something wrong with the tape. The vocals on here are fucking insane, too fucking screechy and high-pitched to be believed. The accompanying is almost as crazy, super fast screeching punk, repetition x3. If these two kids ever formed a real band, the ear doctors of the world would be very rich. Lyrics are morbid, pissed, depressing, all about death, hate, and molestation. Fuck! Nice paper for the cover. Quite deceiving. EW (614 S. Cass Ave. Apt. 2/Westmont, IL 60559)

#### SENSO DI EQUILIBRIO • demo

More Italian punk. Italy must have more bands per capita than any other place on earth. I can't understand it. And there are no lyrics! Plodding, strut by numbers punk with energetic vocals with some pretty acoustic stuff thrown in. Alright, but nothing to write home about. EW (Piazza Plebiscito 4/74013 Giosia (TA)/Italy)

#### NEW YORK CITY RHYTHM • demo

Dumb name. Seems to be inspired by French hc, the Pixies, and Constatine Sankhuti, but not as good as you'd suspect. Lyrics about the good ol' days of youth and the 50's, but I have a hard time believing these two things coincide for these kids. Odd. EW (2578 Vancouver St./Victoria, BC/V8T 4A7/Canada)

#### ESTER OF WOOD ROSIN • demo

Upon seeing the name and song titles, I was wary but the cool aesthetics of the packaging calmed me. It consists of three cards, business card size, with a cover, info, and lyrics included, all done very nicely. EOWR sounds like what I imagine bands like Texas is the Reason and Promise Ring to sound like—very soothing without being too challenging. Bobby says it's a perfect cross between Braid and the Promise Ring. I guess this is what post hardcore is. I hate to say it, but I enjoyed this in a perverse way, possibly because of the alternative—what you would think a band called Ester of Wood Rosin (it's the shit in Gatorade, can't be good for you) would sound like. It's dedicated to the xstraight edgex. Nice, I guess. EW (47 Cypress Ave./Methuen, MA 01844)

#### V/A • Hardcore Sin Fronteras tape

First a little intro, on this latinamerican label—"A.M.P. es un sello orientado a la musica hardcore punk 100 percent independiente, que a poya la escena latinamericano subterraneo..." This tape includes 16 bands with enough songs to keep you busy. 32 songs to be exact. Most of these bands are heavily influenced by NY's finest in hardcore: Agnostic Front, Cro-Mags, Sick of it All, etc. And others find metal as their refuge giving you solo upon solo upon solo. Some bands are Redencion 911, Surto, Plan B, E-Wax, 720 degrees, Kaos, etc. So if you are interested in Latinamerican hardcore culture, check it out. You can see how they morph different styles to make their own, sometimes horribly bad. SA (A.M.P./PSJE/Jacaranda 1550/1497) Capital Federal/Argentina)

#### AIM • demo

This looks really good, plus the sound quality is up to par, so it gets immediate points. The vocalist sings in perfect English, quite a feat considering they are from Spain. They do covers of Septic Death and Cause for Alarm, and their own style is a modernization of old school HC. Lyrics deal with daily life. Probably the best band I have heard from this country. EW (B-Core Disc Records/Apt. Correas 35.221/08080 Barcelona/Spain)

#### D.I.O.D. • Spit demo

Angry early HC similar to Sick of it All, with all the machismo to match. Lyrics condemning violence, then promoting it against their town, television, and cops. Along with a list of Thank you's, they also have a list of Fuck you's. Tough. EW (66 rue de Belfort/76 620 Le Havre/France)

photo by Shawn Scallan



#### ONE FINE DAY • demo

Formerly known as Consciousness, a relatively better name for their music and words. They give you straight and hard uppercuts the hardcore inside of you. Withdrawn from the familiar sounds of Victory Records, One Fine Day puts a little Italian twist. This is the best band I've heard out of Italy, so far. SA (Cycic Records/V.S. Agata 4/28064 Carpignano S./North Italy)

#### THE SILVERFISH TRIO • cassette

Migraine is master of putting out visually-pleasing 'zines and booklets and, in that aspect of this release, they deliver. The sentiment behind it is also super ("home recording is wonderful, this stands on its own as a totally DIY creation," etc.), but hummmmm. I just didn't get really worked up over the Trio (which apparently has 8 members). They cover many different styles, but a couple of constants remain throughout: lots of acoustic guitars and poor recording quality. It's got its heart in the right place, but it's going to be most appreciated by their friends back home, and NOT the average HaC reader. That's what it boils down to. DO (\$3 from Migraine/PO Box 2337/Berkeley, CA 94702)

#### ALKALOID • Another Beautiful Theory Shot Down... tape

I'm pretty sure this is the Alkaloid that got kicked by Dutch East India and lived to tell the tale. Congrats for getting out of an abusive relationship + remaining a band. Musically Alkaloid is an amalgamation of the cockiness of Hot Water Music, and the musicality of Uranium 9 Volt, minus the creativity, ingenuity, + energy. A little Mule is thrown in there for good measure. No lyrics, and I'm not inclined to \$1 for a lyric sheet and a sticker. My favorite thing about this is the cool title. Soon to be an LP + CD. I would encourage them not to waste precious resources on something so un-precious. But they probably wouldn't listen to me. EW (Posing Toad Records/PO Box 14170/Chicago, IL 60614-0170)

#### HACKSAW • demo

Cover looks good, now to the music—Whoa. Straight up rock punk along the lines of Swiz, with maybe a Floodplain underflow. Here's my theory—Swiz gets booked a show in Toronto, takes a detour through South Dakota, runs into Floodplain stranded in a barren snow-covered field, so they pick 'em up, but eight people in a van just ain't workin', and half of them end up getting killed. So to protect themselves, the surviving four change their names and start a band called Hacksaw, and decide to stay in Toronto, out of the watchful sights of the U.S. feds. And for the topper, to make sure no one suspects their real identity, the music they make is just standard, almost mediocre rock/punk. Brilliant, guys, brilliant. EW (70 Baldwin St./Toronto, ON/MET 1L4/Canada)

#### ESCAPE/DIVE • split demo

The packaging and booklet on this tape rules. Even though most of it is in German, I still enjoyed it. The music, on the other hand, is recorded horribly, and dominated by an overpowering guitar with really bad distortion. At the end of the tape there is something that sounds like the German version of the Neville Brothers, and then a bunch of noise. I'm not sure if this was a band or just the tape they taped over. Weird. EW (no address)

#### ONE FINE DAY • demo

The first sXe band I've heard from Italy who sounds like they're living in the 90's. Basic chugga chugga Earth Crisis type stuff, but with intelligent lyrics. This tape is OK except for the vocals, which fall too far back behind the music. Italy is looking up. EW (Stefano Bossa/v. S. Agata 4/28064 Carpignano S. (NO)/Italy)

#### HAMILTON • demo

Very much like Lyburnum, except updated. You might say they picked up where Lyburnum left off. They were a great band, and Hamilton has the potential to be a very good one, though it will be tougher for them since a lot more bands play this style than did back then. Some Smashing Pumpkins influence on the last song. No lyrics=sad face. EW (no address)

#### ZEGOTE • demo

A mixture dose of 1/3 Assfactor 4 and 2/3 Los Crudos. Politics are similar to the latter. Zegote is a zesty, fast, spazztic group. 5 songs based around the idea of technology and all the progressive murder its hand dealt. It is a quick listen. One song begins with the Happy Days theme song. Pretty groovy. SA (2312 Princess Ann St./Greensboro, NC 27408)

#### KLEPET • Specimen demo

Four songs that sound like Bad Religion, Black Sabbath, The Misfits, and some English alterna pop band, respectively. The vocalist sounds bored. Lyrics are pseudo-personal poetry. They support their local music scene, that's good. EW (Phiraj Bhardwaj/16 West Prince's St./Glasgow/G4 9BP/Scotland)

#### POOR SIDE HEAD • demo

This Spanish band mixes up the Crudos sound with more crunchier HC stuff. The vocalist kind sounds like the guy from Logical Nonsense. I wish I could read Spanish, because only one song is translated. Lyrics seem to be about killing Nazis, Gay pride, and Animal rights. I don't know how killing Nazis translates to Peace. EW (Isla de Hierro/Iberosur 1,9° C/294640 Fuengirola (Malaga)/Spain)

#### SPASI SOERANI • Bez Komentarja demo

This band from somewhere plays punk along the lines of the Dead Kennedys. Lyrics are not translated, so I can't tell what they're saying, but an animal rights theme seems to be present judging from the cover. This band might be Christian, too, I'm not sure. It sure is a long tape, I wish I could read the lyrics... EW (Artur Swiecia/UI Tuwima 5-102/39-200 Debica) By the way, it's always good to print the country in your address.

#### DIGRESS • Killing Time demo

This band sounds just like a thousand others doing the Orange County skate punk sound, but with vocals a la Soul Asylum. The lyrics are alright when they're not about a relationship with that one girl. EW (3534 W. Paradise/Visalia, CA 93277)

#### PARANOJA • Artykul 94 demo

Yet another demo all in some foreign language. I have no idea where they are from. Their music is very much what I would expect coming out in the early 80's. Punk-trash combination with a few guitar solos. I feel really bad, but what can I do? EW (Witold Moscicki/UL Piotrkowska 7B-4/45-384 Opole)

#### BLACK VEIN PROPHECY • demo

Desertified death metal is how I would describe this. Definitely in the newer style of death, replete with odd time signatures et al. The vocalist sounds like whatshisname from Assick. This is sort of like a dry hump though; nothing too juicy or lubricated. Sounds like a lot of local AZ bands. No lyrics. EW (#7 4275 Burbank Cres./Victoria, BC/V8Z 6T4/Canada)



#### RADIKALNA PROMJENA • demo

These kids come correct from the hardest part of Croatia developing styles from the Lower East Side of New York. They also seem proud of their most probable candidates for the entrance into the hardcore scene: metal, metal, mania because every so often they feel fit to accompany a song with some wack solos. They do get a lot of influence from rap too: Beastie Boys and other whiny rap artists. It doesn't fit well with what they are playing. Most of their lyrics theme the Croatian Marxist revolution though. Their words bring up images of class struggle, poverty, etc. Their lyrics are the best part of this band. SA (Savska 155 B/10000 Zagreb/Croatia)

#### EXPERIMENTAL • Low Fi-cence Fiction demo

Experimental is what this is, I guess. But doesn't an experiment require some forethought? This is more like just fucking around. And barely audible at that. Cover looks good though. EW (1819 Chula Vista Dr./Belmont, CA 94002)

#### NEXT STEP • demo

Just like old 7 Seconds. Lyrics along the same lines. Same back-ups. Same themes. If you like copies of early 80's straight edge bands, maybe this is for you. No new energy that I can detect. Cool accents. EW (GPO Box 22337/Melbourne VIC/Australia 3001)

#### THE CHORECORPSCHOIR • 8 Hems demo

This one falls into the nether-category. It's really not anything. It's got guitar, bass, drums, and vocals. The vocalist likes to scream sometimes, the drummer plays those punk beats, the guitarist and bassist like to strum their instruments—I'm sorry, but I really get tired of everything sounding the same, and this is just wood for the pile. It's really sad when your favorite thing about a demo is the picture of the band. EW (704 E. 3rd St. Apt. B or D/Greenville, NC 27858)

#### ALHAMBRA • Herme Neuta demo

This tape from Europe looks real good—finally a departure from the black+white norm that this genre perpetuates. The lyrics that are translated are good. The music is energetic punk with thick crunchy guitar. For some reason I think this band would be good live. They have a song called "Reggae Against the Machine" which I wish I could read the lyrics to. There are so many songs on here it makes me think this is a real release and not a demo. EW (Pasazer/Tuwima 5-102/39 200 Debica)

#### WALL • demo

Fast, upbeat, and positive hardcore from Japan. The best demo I've heard since the former members of Alfonso tape. Similarly, they share that same sound—the drummer even reminds me of Jake from former Members... Some have said that it reminded them of Swipe who just toured the West Coast last month. Wall gives us 4 songs all sung and screamed in English and filled with positivity. Well, the country with the rising sun once again fulfilled my energy with more positive and powerful JapKore. Fucking Positive. SA (MTR Production/1-12-15-102 Sengenjaya/Setagaya-ku/Tokyo 154/Japan)

#### CAPITALJIZM • demo

No, that's not Ukrainian, pronounce like it looks. Aside from the dumb name, Capitaljizm's music is based on that Fat Wreck Chords/Propagandhi type sound, using other styles as mere ornamental measures, and it is all very weak. Please put a little time into something if you are going to release it. And include some lyrics. EW (no address)

#### FAILSAFE • Ides Of March demo

Fail-safe probably fancy themselves a sXe metal band, but I wouldn't give them that. They suck. The treat got extra pleasing when I opened the lyrics to find them to be taken from the scriptures of the "Great Book," with footnotes to boot. Let's flip to one... (imagine sound of pages shuffling)... ah, here it is—and I quote—"Thou shalt create a myriad of shitty bands in My name, and thou shalt embark upon a journey of great lengths to infiltrate cultures of many kinds, disguising yourself as such, and from inside thou shalt teach and preach the word of thine God, taking with you those poor lost deviant souls whom you will save." I used to be much more tolerant of all things Christian, but after repeated run-ins with "X-tian Hardcore" I have become familiar with their sole purpose and goal—to spread the word of their church and to convert the masses to their way of thinking. And considering that Christianity has been one of the most destructive forces in history of the earth and that anything can be justified by passages in the Bible—from slavery, factory farming, environmental destruction, genocide, male domination and much, much more—I shall politely condemn thee to thine own self-made hell. EW (c/o Jon Glover/806 Grove Dr./Naples, FL 34120)

#### ROMAN NUMERAL THIRTY • demo

Barely audible. Probably the worst recording I have heard all month. Lyrics scream about being put into the square hole of the everyday grind—shit we all deal with. Has no real personality of its own yet, and thus is very hard to review. Screams, loud guitars, energetic drums. Keep playing kids. Don't be afraid to put yourselves into your music. And please get a decent recording next time. EW (2480 Winding Rd./Hathboro, PA 19040)

#### DANDELEON • demo

Good driving music in the Rusty James vein, but the vocals suck. Their attempt at harmonies fail, and the words seem trite, especially in the way they are sung. I don't understand this whole trend in German hc, it seems like after Rusty James released their stuff all these bands came out trying to capture their sound and energy and emotion but fell flat on their face. Add Dandeleon to this category. Nice packaging, though. EW (no address)

#### TRANSPIRE • demo

Woah, I haven't heard much about a South Dakota hardcore scene. I've probably been in my room for too long. Transpire does come from Sioux Falls, a city somewhere around the bend. Their weapon is packed with screaming vocals and hidden words complete with hardcore in the same vein as Well Away. The production is excellent, compared to most other demos floatin' around. They give more than enough songs to feed your hardcore stomach. SA (1700 Come Rd./Sioux Falls, SD 57103)

#### DOWNSHIFT • Flame Still Burns demo

This demo almost seems like a joke with such blatant and in your face sXe macho shit. Don't get me wrong, I'm sXe as well but sometimes bands go a little over the edge. It reminds me of the same mentality going on in '88 like Judge, Bold, etc. It's pretty funny to see how they have all changed. Downshift plays macho core down for the count hardcore. Their intentions are clearly present and I doubt you would want to get in their way. I just don't understand the big deal about crews lately. Crew this and crew that; it sounds like gang mentality. Everyone's talking about being united and being so positive. Crew mentality, to me, feels like segregation and cliques within our own homemade based scene. If we are going to make positive changes that affect the world then inner conflict and difference ain't gonna help in our growing scene. SA (Eric Fortner/PO Box 55603/Hayward, CA 94545)

#### THE VIDAL BAND • demo

The Vidal Band is instrumental. To get an idea of what their compositions sound like, imagine the Deadwood Divine on opiates playing plugged in with a bass and drums. Then blend in some flavors of say, Unwound's prettier moments, Nation of Ulysses' quieter parts, or Still Life's more plodding ones, but played smoothly, so as to arouse compassion in a certain ladyfriend. Has kind of a sly theme to all of it. Something original, if not always attention-keeping. Not at all what I expected from this batch of French hooligans. EW (41 Avenue Paul-Vallant/courtiour/94250 Gentilly/Paris/France)

#### PROGNOSIS • demo

This one gets the award for worst packaging. A tape wrapped in a piece of paper with typed lyrics. Wherever Fingerprint got their metal influence is where Prognosis got theirs, but that's where the similarity to anything good ends. Vocals are really bad. It wants to be hard so bad, it comes out really shitty. You can tell when it's false metal, you know? EW (9630 Drycreek Rd./Chesterfield, VA 23832)

#### CYMEON • Live tape

First of all, this tape looks really good. The best thing I have seen out of Poland. And the music is powerful, energetic, positive, youthXcrew type stuff, all done really well. They cover songs by D.Y.S. and Youth of Today, so you get the idea. Lyrics are even up to par with the music. The recording is a lot better than most demos I have reviewed this time around, plus it's live, so that's quite a feat. There is a little piece in here about Cyneon's favorite shows being with Homomilitia, who if you aren't familiar with, are a crust band also from Poland. These shows were supposed to have "given meaning to a united hardcore punk scene." Cool. This one actually excited me. One of the best I reviewed this issue. EW (Refuse/PO Box 7402-793/Warszawa 78/Poland)

#### GEAEST • demo

The photograph theme is carried out well, and the lyric sheets look awesome. This could get quite expensive if they do many of these. If Rorschach was a cheese metal band, they would be called Gaeast. Shady. Good recording. EW (no address)

#### UNDER PRIVILEGED NATION • Intimidation demo

U.P.N. definitely have their own thing going on. But do I like it? I'm not sure. Noisy aesthetics play off an early 90's melodic punk base. Their vocalist has lots of attitude, and could be compared to Naked Aggression and Bikini Kill. I would have to have more experience with this band to form an opinion of them. But they seem to have a good grasp of themselves and where they are going, which is more than most of the crap that comes through here. We'll just wait and see. EW (2 Pinewood Dr./Downingtown, PA 19335)

#### ONE LAST SIN • demo

Boy am I tired of devil imagery. This band sounds like a more generic-metal version of Wellington. Lyrics about gods, demons, decay, emptiness, you know the spiel. Sort of like Wellington's earlier stuff. They, too, could progress into a good band one day. EW (37 Weston Ave./Fishkill, NY 12524)

#### T-ERROR • Birth Machine tape

More crazy stuff from those crazy Balkans. This one is influenced by early death metal, but all the songs are weird with strange noises, and are almost comical. It sounds perhaps like a death metal parody rather than the real thing. I wonder if they would appreciate that review. It must be hard to make records in that region, cuz tons (and I mean TONS) of tapes come out of there. The pictures of the band members posing are really funny. I'm thinking they may take themselves too seriously. EW (Beware Records/Pobede 82/11-19/18000 NIS/Yugoslavia)

#### STREETCLEANER • demo

From the looks of it I thought this would be really good. So I was kinda disappointed to find the music to be nothing more than what some would call "power-violence" crossed with mosh. I don't know, maybe it's just the recording that sucks. I wish the lyrics had been included, because the song titles look good. My one hope in life is that people start treating demos as the real releases they are. EW (414 N. 3rd/Maywood, IL 60153-1114)

#### CAMOYOC • demo

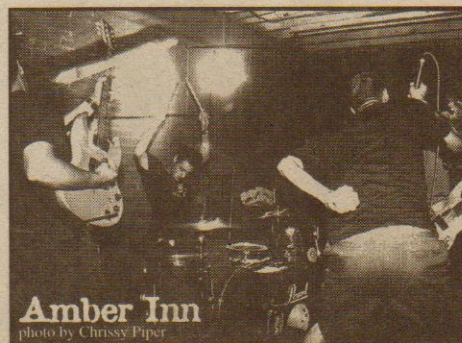
This is really good. It took a few listens to sink in but with the poetic movements of Moss Icon influenced vocalist it was easy to acquire. It is few and far between to find intelligibly relaxing lyrics. And he does this in a personal way, reflecting his own soul out of his mouth. And the hardcore behind just support him. Their music complements his feelings so well that you might even hear their voices within it. Camoyoc finds another way to create beautiful expression. ...As We Return... SA (PO Box 68022/Raleigh, NC 27613)

#### HOOR OF THE STAR • demo

Oooh. The cover of their booklet is graced by Claire Danes, my future wife, so they already get props from me. The two songs on their tape remind me of Constantine Sankathi and other bands from that genre. The lyrics are of the hopeful and lovely pool. This is just what I needed right now. Thank you, Hour of the Star. Plus I got a new glow-in-the-dark star for my room. Cool. EW (PO Box 60/Forked River, NJ 08731)

#### CUENTA CONMIGO • Nosotros Queremos La Verdad demo

All I can tell you about this is that this band is from a Spanish speaking country, if they were a bit tighter I could compare them to the Fat Wreck Chords sound, and their vocals are really singy songy, but almost inaudible on this tape. Why don't they bother to print some lyrics or an address? They're wasting my time and theirs. EW (no address)



#### IDI AMIN • demo

In the same league with Suppression. They combine noise and an extreme style of hardcore (referred to as "power violence" in some circles) as the means of their musical expression. The tempo is mainly at a mid pace with occasional bursts into speed. The choice of sound bites are hilarious, while the lyrics are on the downside, illustrating the downward spiral of the human race. Pretty good stuff, which can only mean their future releases will probably be better. MA (Weather Profuktions/PO Box 1982/Roanoke, VA 24009)

#### JOULE • demo

Youth culture on the move. The booklet coming with this tape was fat, and more like a zine than a lyric sheet. Lots of writings, pictures, song explanations, etc., all very youthful, emotional, and urgent. Their songs range from soothing prettiness to strained screaming. This demo embodies part of what I love about hardcore. It's not excellent, seasoned, or professional, but the anyone can-do-it feel to it, and the insistence on emotions and incorporating change into our daily lives remind me of why I got into hardcore in the first place. One thing though: please don't send patches in with music to get reviewed. It's not going to influence my review one way or the other. Keep them for people who want them. I just waste them. EW (no address)

#### LUCAS • demo

Lucas would probably describe themselves as powerviolent. (Just as a side note, I think most of what is known as "power-violence" is neither powerful nor violent.) Lyrics are standard, short, and to the point, with long explanations. Two vocalists, one sounding like MITB, the other like Destroy. There is one song on here, called "Lucas vs. God," which I think is really good. It's got that sound that Canada is becoming known for, and that I'm becoming a sucker for, the sound spearheaded by Uranus. They also do a Youth of Today cover, "Wake up and live," which is odd but enjoyable. It might be noted that Lucas is a three piece, to get a better idea of their sound. The recording for this is a bit flat, or I might like it more. EW (1637 Evergreen Hill SW/Calgary, AB/T2Y 3A9/Canada)

#### THE STATIC CULT • demo

Noisy, screamy, and oh-so-bad. Lyrics are just as vacant. Please stay in Utah. I reiterate: Keep your patches! EW (PO Box 581/Ogden, UT 84402)

#### SHITBASTARD • Privilege demo

Fuck, this is crazy. Frantic, spastic, crust core unlike any I have heard before. Every instrument seems to be on its own speed trip, and sometimes its not apparent how they fit together. A lot of work went into the booklet, and it looks good. The lyrics, while dealing with the same themes as many crust bands do, have a refreshing realness and humanity to them, i.e. they're not all rhetoric. It's cool to see bands coming out of Flagstaff, and even cooler that I enjoyed it. EW (PO Box 23565/Flagstaff, AZ 86002)

#### CHAPMAN PARK • demo

Discordant pleasure, at least in most of their songs. Chapman Park relieves tension by building it. I like that a lot. It sounds like they've been listening to a lot of Amber Inn too; they've been a huge role model for many new outfits. 4 songs here which sound more like a live set than anything else. SA (\$2ppd to PO Box 55462/Atlanta, GA 30308)

#### V/A • Visioneering Hardcore Compilation Vol. 1 tape

This one is dedicated to supporting the Malaysian HC scene, which is worthy, considering I never knew one existed. The bands included are Project AK, Another Side, Disaster Funhouse, N.E.T., and Chronic Mass. All of them play pretty much the same style of hardcore, the one named after New York. So while I don't find the music too interesting, I'm glad a HC scene exists there, and that someone cares about supporting it. EW (As.it.is Records/Mohd. Azmi/PO Box 13391/50808/ Kuala Lumpur/Malaysia)

#### SPINOZA/MAY RIOT • Tapes For The Turn Of The Year tapex2

On this artistically packaged release, Spinoza is up to more of the same one-man industrial hardcore craziness, and seems to be getting pretty good at it. May Riot play kind of an early 80's New Wave type sound with female vocals, you know, with the bass leading and everything else trailing and prancing around. I appreciate different endeavors like this, even if they don't strike a chord in me, it's better than rehasing the same old metal riffs and punk beats. My one complaint is that both bands' material could easily have fit onto one side of the 60 minute tapes they were on, there was no reason to use two tapes. Conserve your resources. EW (2%/127 George St. #3/Fredericton, NB/E3B 1J2/Canada)

#### EX DEAD TEENAGER • It's Okay To Laugh At People... demo

Anarcho style punk with an even darker tone, combined with a bit of modern hardcore. They bring to mind Anti-Sect and Bad Influence at times, but in the end Ex Dead Teenager have a sound all their own. In fact, listening to this can be quite addictive. The first two songs are good, but when the third song, "Bulletholes" comes through, you're totally sucked in. Dark and atmospheric. Perfect listening for those late nights. MA (1682 Frances St./Vancouver, BC/V5L 1Z4/Canada)

#### LAST NIGHT I DREAMT THAT SOMEONE LOVED ME • demo

No, this is not an "emo" band. This is straight brutality comparable to Capitalist Casualties, Drop Dead, and other pounding bands off of Deep Six Records. This treacherous trio from Canada develops 8 bullet-fast songs in less than 5 minutes. They'll be doing more projects, one on a 7" with Capitalist Casualties, Stapled Shut, and others. Look out for this puncture wound. SA (\$3ppd to 51 Dampy Crescent/Winnipeg, MB/R2K 3L7/Canada)

#### KELLERCORE • Live Tape Sampler tapex2

Just like the title says, this is a compilation of a bunch of different bands playing live at Kellercore, which I believe is a venue of some sort in Dresden, Germany. The recording is pretty good, you can actually distinguish the vocals. Tape 1 features Panikos, Homomilitia, Final Warning, Bad Trip, Headbutt, Ambush, Police Bastard, M.S.O., DIRT, Extinction of Mankind, Ultimate Warning, Rotzbouwen, Unhinged, Avail, Policy of 3, and Headcleaner, while the second one has Portobello Bones, Wollcollapse, U.Y.S., WWK, Enraged, Stand As One, Hiatu, Kuru, Aus Rotten, Kurt, Misery, Hookahay, Oi Polloi, I-Spy, Zorn, Kort Prozess, Wlochaty, and Kimsuwea. Both tapes are 90 minutes, which adds up to 3 hours altogether, and I listened to all of it. If you really like any of these groups you might want to pick up on this. Comes with a booklet with lyrics, and letters from some of the bands. Most of the bands do a couple of songs; some do three. EW (Pfarrer-Schneider-Str. 1/01257 Dresden/Germany)

#### HAND OF GOD • demo

This is pretty good. The music is slightly melodic, but it covered up by some scratchy vocal work. Medium paced mostly, but harsh at times. Thoughtful lyrics. KM (187 Lark St. 12/Albany, NY 12210)



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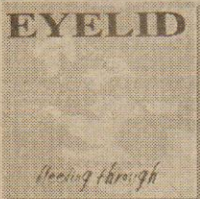
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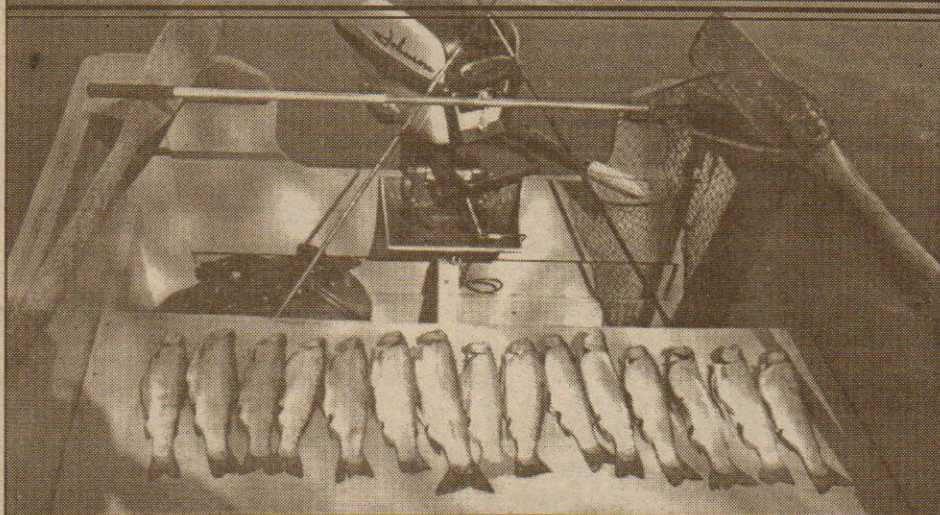
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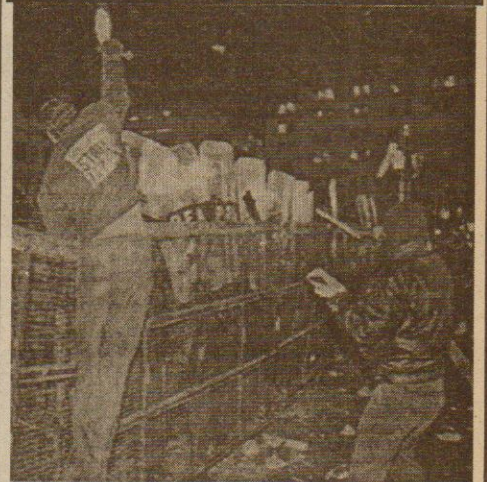
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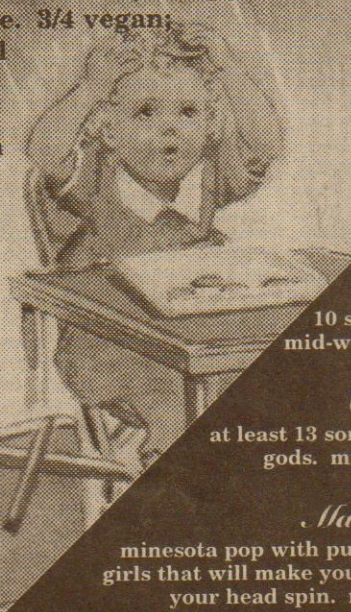
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# MORE MEANINGLESS WORDS,

To Mr. Kent McClard,

I first discovered HaC last summer. I thought it was cool. However, I have noticed a nasty trend in your writings... hypocrisy. I felt it my duty to point this out to you. I am by no means perfect and I know you're like, 30 and I'm just 18 but still...

I remember reading in one issue of HaC about your feelings towards the slaughter of animals for human consumption. You said that animals were equal to humans, if not greater, and that real progress in this nation was only going to be made when humans stop eating meat... or something to that effect. Hmmm... I disagreed, but respected your strong beliefs in defense of animals. Well, that is until I read that one of the organizations that shared in the profits made from the *Give Me Back* LP's was Planned Parenthood. I'm not sure if you're aware of this, but Planned Parenthood is the nation's leading provider of abortions. Need I say more? How can you claim to be a defender of all life while helping to fund the slaughter of unborn children? Maybe you were ignorant of Planned Parenthood's agenda of death... maybe not. Either way, you are confusing at least this member of your audience as to where you stand in the defense of life.

Sincerely, Jeremy Dale Henderson/*Friend of Mine* 'zine

P.S. Kent, I just read your intro in issue #14 of your fine publication. It made me cry. Isn't having "No Answers" in itself an answer? It's funny that in my search for meaning, I found God (or rather, God found me). You're right, it would make sense and it will make sense. I am fulfilled and you are not. I understand. You can be. I promise.

"For since the creation of the world God's invisible qualities—His eternal power and divine nature—have been clearly seen, being understood from what has been made, so that men are without excuse." —Paul of Tarsus

Dear Max Woodfin,

After reading your letter in HaC #14, I feel you are well-intentioned in your views on make-up and feminism, but like many in the "hardcore scene," overly self-righteous and condemning of others. We are all hypocrites, so stop condemning others because there is no way in hell you, as an American consumer, are living your life without supporting global capitalism, and in turn the oppression of others in some way. You write that "there are a hell of a lot of males who assume they understand everything so they just step right in and start spouting their mouths about things they have no idea of." You fit this description fairly well. You say that "if women were all to walk around in seductive clothing, equality would be a big joke." So if I don't dress to fit your definition of modesty, I have no right to demand equal treatment? How would you define "seductive" quality? Hmm, a skirt above the knees, is that OK? What about baring my shoulders? Or what about the "riot girl" walking by in a half-shirt? I'm wearing a cropped shirt right now cuz it's 90 fucking degrees out here and every male in town is shirtless. Why is a woman's chest taboo while a man's is not?

Modesty is defined differently in different societies and women are oppressed into conformity to those varying standards. In some societies, a woman is stigmatized as a "slut" or "whore" (the worst, most dehumanizing label a woman can receive) for showing her ankles, her hair, or even her face in public. Such transgressions can be grounds for severe punishment. In modern American society, a woman who dresses how she pleases was "asking for it" when she is harassed, assaulted, or raped. So the message society tells us is—toe the line, conform, and dress like a "good girl" and you'll deserve equality. But dress expressively, or skimpily because it's hot, and you deserve whatever misogynist treatment you get. Well I wear whatever I want, and it is NOT to seduce you or any man—how can you even assume that I am "straight?" As for make-up, I never wear it because it is too much trouble, and to me it symbolizes the oppression of women. However you have no right to condemn women who are not

56 letters

as enlightened to their own oppression

as you, the all-knowing male. You cannot POSSIBLY have any understanding of a woman's experience or societal beauty standards and the low self-esteem about our bodies as they naturally are that is ingrained by parents, teachers, media, and the beauty industry from a very young age. (You can "empathize," and no one can stop you from forming your opinions, but you just couldn't understand fully the female experience without being female.)

Most women do wear make-up because they are insecure about the natural appearances of their faces. Some wear it because they like how it looks, just like hair dye, tattoos, or clothing. Get off your high horse and stop judging women—your judgment of women and our choice to look how we want is just one more voice that oppresses women.

—Sara Del Moral/1709 18th Ave./Seattle, WA 98122

P.S. I don't even want to get into the subject of pornography since I haven't seen enough of it to formulate my own opinion. But whether or not it "MAKES MEN WANT TO HAVE SEX FOR THE PURE FUN OF IT," women have sex just for the fun of it too, and there's nothing wrong with that as long as both people agree upon it within a respectful relationship.

HeartattaCk,

I just finished reading the letter by Max Woodfin which appeared in your issue #14 and all I can think is, "finally someone in hardcore who knows all the answers and isn't afraid to tell everyone!" For too long I operated under the delusion that people involved in liberation struggles might actually know a little bit more about that struggle than people on the outside. Imagine thinking that someone who lives in Africa might have a more valid viewpoint on decolonization than someone who lives in Florida! Imagine thinking that it was a bad thing that white people lead so many of the Aboriginal rights groups in North America during the 1950s! Imagine thinking that a woman might actually know more about feminism than Max Woodfin. I know better now.

Max begins his letter by establishing that he can, and does, empathize with women in their struggle against male oppression. He then proceeds to tell feminists how dumb they are, and outlines his ideas on how a good feminist ought to act. His argument rests on the premise that, "a majority of humans are generally greedy, apathetic, violent, etc." This is why he supports direct action. Others, such as Thomas Hobbes, taking the same idea and drawing a logical conclusion, have supported absolute dictatorship. Max's genius, however, is that he wisely avoids logically concluding anything. He does not want an absolute dictator to tell everyone exactly what to do. On the contrary, he merely wants to tell women exactly what to do.

And what women should definitely not do is titillate men with their sexy garb. He first establishes that people who think sex is fun are very, very bad. Thus, when women, he uses the example of riot grrls, dress in a "sexy" way, and titillate people who think sex is fun they undermine equality. If you are curious as to what defines "sexy" Max, as a male, can tell you. He can do this because even as he appropriates the cause of feminism he insists on defining women in terms of how men see them; once again brilliantly side-stepping logic to make his point. That point being that women, if they want to be good feminists, should be careful what they wear. A good guide, I think, would be to dress like "good girls" were told to dress in 1952.

Sadly, Max does not apply his plan to eliminate sexually titillating dress to males in the hardcore scene. These males (supposedly liberated) with their sculpted facial hair, manly yet casual clothing, occasional tattoos, and devil-may-care attitude appeal directly to the purient sexual interests of many people. How can a person expect to be seen, and see, people as humans when they have a sexy "tat" emblazoned on their exposed chiseled forearm? I can't believe that Max neglected to mention this issue. Maybe he doesn't

see it as being that important. Maybe he was waiting for a woman to point it out. It just seems a little funny, that's all.

—Elliott Anderson/PO Box 68568/360 Bloor St. W./Toronto, ON/M5S 1X1/Canada

P.S. It was also inspiring to see that so many people wrote in to protest the uninformed opinions of Race Traitor. Not the people who wrote in because Race Traitor's opinions were mostly bluster and nonsense but those who wrote in and applied the Max Woodfin theory. Remember: just because you have nothing to do with a certain group of oppressed people that doesn't mean that you can't criticize them for their use of violence, their tactics or anything else that they do. I want to thank everyone in hardcore who has gone out of their way to tell other people how to live their lives.

Dear HaC,

Taking the road less traveled. This is what is going to save us as older adults and as a members of the hardcore scene. The ability to interact and balance the inevitable demands of growing older and living life.

For years I have been dealing the internal conflict over how do I 1) Do something in terms of work/economic security that has value to myself; 2) Do something in terms of work/economic security that is in conjunction with my life in hardcore, and 3) Do something in terms of work/economic security that pays the rent. I guarantee you that these same three articles I just outlined are 99% of the reason people drop out of hardcore upon growing older. My hardest conflict for years, which I think may actually be on the way to resolution, has been what do I feel is worth my while to spend 33.3 % (8 hours per day) of my life working at. The great crime of industrial society is the instilling and maintenance of the notion that people's occupation isn't based on genuine interest or passion; it's based on having a particular "skill set" that allows you to be bid out to the highest wage you can acquire. As I've said before, how many working people out there in the work force have a genuine interest in the content and sales of products such as Rogaine? How the fuck could anyone look themselves in the mirror and think, "I'm truly happy and inspired by my Rogaine product line." The delusion of people's interests or passions for the mimic of a sales pitch is an unquestioned and accepted part of industrial work roles. Without delving off into another topic, let me say that this is the reason why 1) I love the possibilities and actualities of change in traditional work roles occurring in the Information Tech industry; a bunch of sociopathic, non-college grad computer youth giving the white collar aristocracy a fucking heart attack, and 2) as much slack I take for being way misunderstood as "pro-capital" I think a significant revolutionary action is working for your self/starting your own business. Taking the road less traveled.

We exist in a macroscopic economic system. The forces of free market economics don't care if you are anti-work or not. One way or another you are required to sell your labor, or if you're not you are living off the sweat of someone else. By selling your labor, 1 hour of your time can equal \$4 or \$40. And along with selling your labor the purchaser requires a code of conduct to also be followed; a demeaning code of conduct in most cases; wear a tie, punch a clock, etc. As bad as it is, it's how it is. Money equates a lot of your options or for many of us it equates how limited our freedoms are due to economic hardships. Now if you are selling 1 hour of your labor what makes more sense, to sell it for \$4 or sell it for \$40. Now that you are selling your labor, would you rather follow your own conduct or follow that enforced by the threat of action on the part of the purchaser (your boss).

The action of doing business isn't what's the demon. It's the reason why people do business that's questionable. Most business people work for monetary acquisition for the sake of purchasing more material assets. This is irresponsible and "capitalist." Here you have the engine for keeping the "haves" having and the "nots" starving.



I have been on both sides of the fence in terms of working slave wage labor jobs for which I have no interest in, and starting my own business for the intent of doing things my way. Starting your own business, particularly when it fails such as mine did, is one of the most challenging, thrilling, and heartbreaking experiences a person can encounter. If I had \$1 for every tear or every sleepless night I had running my business. Or most importantly when you are in the position of power to conduct yourself however you see fit, employ people who want more out of life than to be treated like a digit, conduct operations how you feel is most appropriate not what the VP of marketing read in a fucking book somewhere, and starting with nothing and ending up with the best.

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**HeartattaCk,**

I am sick of people treating Christians or other religious people like shit. Some asshole (Chad Miller/ House of Saunter, from Austin, TX) in *HeartattaCk* issue #15 in the lower right-hand corner ad on page 15 said: "I'm easy to deal with as long as you aren't Chris-

ting a 'zine about fat oppression is fuckin' hard enough, it is a personal daily struggle many women (and men) confront everyday they wake up. It's this overwhelming control over your thoughts and the constant battle between your mind and body trying to find a meeting point and in some cases people die over this loss of self. This is reality, maybe not yours but definitely one you are not acknowledging. At what point did you feel Tess was writing fiction because I think it is really easy for you as a critic, as a reader and definitely as a male to read this 'zine as if it were a story written for your enjoyment—one with a beginning and an end. Ironic, I remember her last issue dealing with body image, so if you think this is where it ends, you are wrong. Why would you even expect fat oppression to be entertaining? And why is it that I feel your review is about capturing your interest, one that is not so much interested in personal struggles but rather politics that directly relate to your life. I could care less if you gave this 'zine a bad review but your reasons and attitude has lead me to wonder more about your views on women's experiences and issues. I mean HaC as a publication has blatantly been unsupportive of women i.e. dismissing rape as being invalid (I wonder if Product and ad space should have been the topic of discussion instead, it seems to relate to HaC directly... hmmm...), reviewing bands like Bitchslap without a seconds guess (what?). Wait! I'm sticking to you, Mike and this review. It sure does say a lot to me

keeping me on my toes and not letting such attitudes prevail.

At the time of the review I missed the point of the *Superfly* #6. And I almost missed it again until someone pointed it out to me when I showed them this letter (prior to submitting it for print). I understand your point to be that fat oppression/body image is something that affects overweight people each and every waking moment of their lives. Why else would someone that I perceive to be so friendly, pretty, intelligent and outgoing write a full 28 pages about that issue?

By the way, it never even occurred to me that you might be fat and "obsessing" about this issue. I pictured you as someone who knows Tess personally and is concerned with particular views and issues in the hardcore community. And, the accusations did little to make me angry. Why were you so sure they would? Many of my friends can attest that I was pretty concerned with what you wrote. I even took to personally consulting three friends as to whether or not they thought what I wrote was fucked up and whether or not your response was justified. Their answers varied, but I would like to believe that my attempt to comprehend the issue is sincere.

—Mike Phyte

## OR ARE THEY WORDS WITH

tian or anything stupid like that." What kind of shit is that!? This guy doesn't even want to "deal" with people just on the basis that they are Christian. Look, just because someone has a religious preference different from your own doesn't mean you can't interact with them, be their friend or at least treat them like human beings. Anyone that says otherwise is just as bad as any racist/sextist/prejudiced/ignorant/arrogant/neo-nazi/bastard if you ask me. Now I have met some Christians that are ignorant and try to force their views on people. Disregard them. They are not all like that. You have to look at the individual not at the mass.

—In closing— Christian/religious people are human. They are also individuals. Some might have different views from you or me, but I have met some fucking cool Christians in my life and fuck you if you don't think that is possible. Get out from behind you blindfold.

Thanks for listening.

If you have any responses, write me at: Ian Walter/1920 Duke Dr./Bakersfield, CA 93305 or write to *HeartattaCk* and have them print it.

**Dear HaC and HaC Readers,**

I am writing this to point out the ignorance this publication perpetuates towards women's issues and women's experiences. This is not an isolated sighting of sexism in this publication as there are many in almost every issue I've read but for now this letter regards a specific review in issue #14. So from here on in, this letter is directed primarily to Mike Phyte but it is definitely targeted to many of you who are reading.

I will set the scene a little so you can understand (if you even can), where my anger is coming from. Issue #14 'zine review section, I happen to read a review for *Superfly* #6—an awesome 'zine written by Tess that deals with many different topics, one being fat oppression and acceptance of body image. The review Mike gave used the words:

"...She is very obsessed with making her weight an issue. Maybe this is a compilation of writings over an extended period of time, but when it's all put together in 28 pages it seems pathetic. I am not trying to belittle the stigma one's weight CAN (and does) carry in this waif-plagued society, but there is only so much I want to read about it."

First of all, it screams loud and clear that fat oppression/body image is an issue that is never taken seriously and that in itself is what's pathetic—since you, Mike, seem to understand the "stigma" so well. Funny, you had enough because I can't see how that is so. How is it that you have had enough? It seems to bother you. Poor you! Focus concern on how you are dealing with this issue. Well, I'll be straight-up, writ-

ing a 'zine about fat oppression is fuckin' hard enough, it is a personal daily struggle many women (and men) confront everyday they wake up. It's this overwhelming control over your thoughts and the constant battle between your mind and body trying to find a meeting point and in some cases people die over this loss of self. This is reality, maybe not yours but definitely one you are not acknowledging. At what point did you feel Tess was writing fiction because I think it is really easy for you as a critic, as a reader and definitely as a male to read this 'zine as if it were a story written for your enjoyment—one with a beginning and an end. Ironic, I remember her last issue dealing with body image, so if you think this is where it ends, you are wrong. Why would you even expect fat oppression to be entertaining? And why is it that I feel your review is about capturing your interest, one that is not so much interested in personal struggles but rather politics that directly relate to your life. I could care less if you gave this 'zine a bad review but your reasons and attitude has lead me to wonder more about your views on women's experiences and issues. I mean HaC as a publication has blatantly been unsupportive of women i.e. dismissing rape as being invalid (I wonder if Product and ad space should have been the topic of discussion instead, it seems to relate to HaC directly... hmmm...), reviewing bands like Bitchslap without a seconds guess (what?). Wait! I'm sticking to you, Mike and this review. It sure does say a lot to me

and I question if you even understand why I'm even pointing this out. With so many people working on a punk publication, I have to point this out to you. And in your mind, are you wondering if I'm fat, if I'm dealing with body image or in your words "obsessing?" Is this going to prove your theory of "too much already." Me trying to bombard your jam-packed brain with yet another hit and miss attempt at body image mumbo jumbo. If that is the case, you are basically reading this to finally reach the end of this already drawn-out letter so you can get on to more productive things. Like many, this is usually the case. I'm hoping you can prove me wrong. I say "hoping" because I figure you might be more angry at the accusations here than the reality that you can actively do something about it. A girl can dream but for how long...

So to HaC and all of the HaC readers, with all your pro-woman whatever ideologies, I suggest you question and analyze a lot more in this publication. I understand HaC is about free dialogue, different points of view etc... but I'm afraid the line has been crossed from being an open forum for discussion to an unsupportive space where many who do not commodify to the ignorance and dismissal of valid issues, are not included. The more secluded people feel, the less hassle and problems you have to deal with, so in the end, you luck out. This review may have been easily overlooked with so many surrounding it but there is way more here than this one letter.

—Lisa/360a Bloor St. W./PO Box 68568/ Toronto, Ontario/M5S 1X1/Canada

**Dear Lisa,**

Thank you for writing. I am not going to attempt to downplay what I wrote or back myself out of a corner; your letter has some very valid criticisms. However, I do feel there are a few things I can say that may give you a better perspective as to why I wrote the review I did.

Not that it makes very much of a difference, but I know Tess. I know Tess is a rad person with a lot of positive qualities. She's friendly, pretty, intelligent and outgoing to name just a few. The Tess I know has so much more going for her than the Tess represented in *Superfly* #6. That is what I was trying to iterate in the review. I was attempting to let Tess know that 28 pages of how she worries about what other people think of her, or how she is upset with her own body image seemed like an overload. It seemed pathetic when it was all put together on legal sized paper, folded in half, saddle stitched and submitted for review.

I was not intentionally downplaying the seriousness of fat oppression/body image. I DO NOT know what it is like to deal with that daily struggle. And, to be honest, I thought that I was compassionate and understanding about this issue, along with many others that do not directly affect me. I thank you for

Dear Kent,

I just picked up issue number 14 of *HeartattaCk*. Immediately I found myself prone to your writing about your philosophy. Let me say with all sincerity that I admire your honesty and the fact that you admit you "feel trapped" by your philosophy. What intrigued me the most is the part about how you "wished Jesus would have tapped" you "on the shoulder."

Let me introduce myself. My name is Kevin. I'm a twenty year old "fundamentalist (I believe the Bible word for word)" Christian. I'm currently a student at a Bible college. I've been in and out of many "punk" scenes for the past five years and I don't give my allegiance to any style, attitude, or fashion of music. I guess you could say that I'm all about Jesus Christ. Now you may think that I'm going to preach at you and perhaps I might, but please believe me when I tell you that may motivation in writing this letter is share something interesting (in my opinion) about your letter. I totally agree with you, we could argue until we are blue, but in the end, most likely, we'll both think each other to be complete idiots.

It's funny, you kept going on in your writing about how meaningless everything is. In the Bible, Solomon (the wisest of all Israel's kings) wrote "Meaningless! Meaningless! says the teacher. Utterly meaningless! Everything is meaningless! What does man gain from all his labors at which he toils under the sun? Generations come and generations go, but the earth remains forever. The sun rises and the sun sets, and hurries back to where it rises. The wind blows to the south and turns to the north round and round it goes, ever returning on its course. All streams flow into the sea, yet the sea is never full. To the place the streams come from, there they return again. All things are wearisome, more than one can say. The eye never has enough of seeing, nor the ear it's fill of hearing. What has been will be again, what has been done will be done again; there is nothing new under the sun." — Ecclesiastes 1:2-9

I could go on and on about how truth is absolute and that it is exclusive to one reality, but you don't care. You've heard it all before, you've heard Jesus loves you, perhaps you've seen an honest attempt of a person trying to show you that love. I don't blame you for your philosophy, if it weren't for Christ I would be a lot like you.

Take this for all it's worth. I'm not going to challenge you to pick a Bible up and read it or go to church; you don't need to prove anything. I'm just going to offer you one thing. You wrote that you wished that Jesus did tap you on the shoulder and say to you to follow Him down a road you despise. Well Jesus said Himself, "Whoever desires to come after Me, let him deny himself and take up his cross, and follow me." —Mark 8:34. Well there it is, perhaps this puts you into some sort of moral dilemma, letters 57



or perhaps you don't care. Never the less it's there for you reevaluate your view, or not. You can write back if you want or throw this away, it's all between you and "the truth" that is out there.

Agape (the highest form of love),

—Kevin Morriss/1531 Deer Crossing/Diamond Bar, CA 91765

P.S. I don't care if you put this in your 'zine, perhaps it will add a little more variety.

Kent McClard,

In issue fourteen you wrote about nihilism. I am nineteen years old and on my own search for meaning and truth. It's been fucking with me for a long time. I remember sitting in my room moping in my confusion, and depression, realizing that no one is qualified to answer my questions but myself. I would just sit there and mope, listening to that Bad Religion song about how "if you've got enough naivety and you've got conviction then the answer is perfect for you." Great song for people going through it. Lately I have been convinced that there is an ultimate truth, but last night, after a relatively long and in depth conversation with a friend about it, I am at another pivotal point. I have to question it. This morning when I picked up my copy of HaC #14 I was surprised to find that to be the topic of your introduction. It was the most significant thing I could have read at this point in time in my life. From what I read in your article, it sounds like you were so determined, that you weren't even considering anything else. It sucks when you think you've found your answer and then something comes along and takes away all the possibility of it being true. But it is also very great because you know you'll learn something. There seems to be nothing we can do to prepare ourselves, no rules or guidelines that we can follow, that will ultimately insure our well being. But maybe there are and the answer lies behind our perspective of well being. I was going to church with my parents almost every week. I even used to play my violin for the church during a part of the service. When adolescence came around I started to question a lot of it. But what I realize now is that I wasn't questioning it. I was simply rebelling against it. Rejecting it. A few years down the line, I got into punk rock. It changed my life more than I could've ever imagined.

hee, sounds cheesy, I know) We should articulate and express the truth and meaning that we've found, using that gift as a medium, whether it be through art or literature or even screaming into a microphone. That is how we justify our existence. We find a sense of worth, hope and significance, and then we help others find it. You're basically saying that life has no meaning or significance, but what we make for our selves. That is a pretty tough one to argue. But if you truly believe there is no universal meaning or ultimate truth in life and existence, than why do you reject racism, or sexism, or homophobia, or factory farming. If it is only a personal choice and only a part of your subjective reality then why do you attack those who are racist? If nothing is right and nothing is wrong then why do you dedicate so much time speaking against it? There has to be right before there can be wrong and there has to be truth before there can be lies. You believe that those things are wrong and you refuse to print any ads that promote any of them. But if you believe that all the things we know or believe are subjective realities then why do you reject racists for believing what they believe? And if you believe there is no ultimate truth then why do you choose to acknowledge that it doesn't exist? Almost all of my adolescence, I have rebelled against Christianity, after all, look what they did during the crusades and the inquisition and look what they did to the native americans. Look at all those Christians on the TV telling me I'm burning in hell when I die cause I don't believe. After a while of thinking like that I looked into Satanism, just out of curiosity. I was shocked at what I found. I found that to the Satanist there is no god. They don't worship Satan, they don't make brutal, morbid sacrifices like we're brought up to believe. In fact, they have strong beliefs against the cruelty to animals and even against the use of drugs and alcohol. Plus I read some very interesting political agendas that the Church of Satan is striving for. But I also noticed a lot of loopholes and contradictions in the satanic bible and scripts written by the spokesperson of the Church of Satan. But it was interesting and there were some important things that were written, things that needed to be said. I started to get very fascinated with religious books and bibles because they contain some of the oldest texts in the world. I was already set with my ways and beliefs, and had established strict morals for myself, about everything from sex to pacifism. When I finally took the time to give Christianity a fair investigation, I was almost over-

long ass letter because I don't know any better. There is no one else to talk to about all this spiritual stuff, and maybe we could learn something from each other. And just to let you know, HaC is very much appreciated. I know you're busy but I'd really like to hear from you if you get a chance. Thanx.

Sincerely, Zack Torjee/1615 Yukon/Lake-wood, CO 80215

P.S. Feel free to print this letter.

HeartattaCk,

Damn we're smart, hell we're practically modern genius for that matter, we've achieved in a few short decades what other cultures and religions sought to do over centuries. We've built our own morality and ethics system, defined a whole new set of values and even came up with a couple of original ideas in the mean time. So what's the problem you say, and so I of course say...

You see besides becoming the masters of self-sufficiency to the point of self-dependency we've also created a whole system of thought based on not much more than pure and simple dogma. We love to say (and so of course keep saying) there's no basis, no firm ground to stand upon, we have no reason to believe in anything and so why should we? We step back, look at ourselves and in one second vilify it and in another condemn it. We have no clue and don't pretend to so we just keep on reaping the fact. It of course turns over and over upon itself to the point of psychological dependency and soon we're all saying "I'm so crazy, we're so crazy, the world's so crazy."

So instead of saying well what am I going to do about it, nothing ha ha ha, I'm going to say "well, tell me your problems and I'll answer them for you." Admitting of course straight off that I have problems of my own that I can't answer myself, this is if not anything an attempt at admission, an attempt at reification, and an attempt towards an ability for self critique. You see I'm fairly smart, I know this and don't really need anyone to tell me so (not that this truth was arrived at easily) but also fairly honest meaning I admit my ignorance when the position calls for my opinion the understanding of which I know nothing about (note I said understanding and not content—two wholly different things). So my point is if all you

## MULTIPLE MEANINGS?

To me it used to be about rebelling against authority, tradition, and social standards. Now it is about questioning authority, and tradition and setting your own standards. It's about questioning the validity of all that we were conditioned to accept, but it's also about questioning the falsehood of all we were conditioned to reject. If there is some form of ultimate truth and it is somewhere within the realm of human understanding, than it is possible for humanity to find. But not by one person and not in just a lifetime. Some people find a little bit of truth in a certain religion, so they end up accepting all of it without question, then they follow it. Some people see some bullshit in something so they reject it as a whole, overlooking the fact that there might be some truth to it. We can't shut our minds off to any one thing, because anything may have a little bit of truth in it. Overall, my perspective on life (simplified of course), is that first we have to educate ourselves. The more educated we are, the less likely we are to be fooled, controlled or brainwashed. We have to question ourselves; our standards, struggles and beliefs. By always questioning those things, I think we can prevent failure and despair 90% of the time. If we go too long and our beliefs go unquestioned, it is only a matter of time before we are undeniably proven wrong and we have to start all over again. We have to look into every possibility that crosses our path, we learn to think, we forget about everything we were brought up to believe and we look at stuff through our own eyes instead of the eyes were conditioned to look through. Then we sort out the truth from the bullshit, and keep our senses in the process. We all have certain aspects of our character that make us individuals. Those aspects can either be looked at as disadvantages and they can work against us, or they can be looked at as gifts and they can help us fulfill our lives and potential. Is

whelmed because I discovered a parallel. I had established my own morals independently, thinking they were some new, revolutionary ideas, but they were thousands of years old. I looked deeper. I came to a realization that all of the terrible things that the "Christians" and the catholic church have done (inquisition, crusades etc.) go against everything the bible stands for. Yet, so many people discredit the entire faith because a fraction of the people who call themselves Christians, have commodified it, turned it into a religion, and have used it to kill and to control. But to discredit the entire faith because some people choose to misrepresent it? That's like saying "oh, I won't own or use anything that is made from any type of metal because they make guns out of metal." I studied the life of Jesus. His teachings are still significant today. He talked about government and about how a true leader serves his or her people, instead of the people serving the leader (like the people do now). He said things like "it is easier for a camel to squeeze through the eye of a needle than for a rich person to squeeze into heaven." I may not believe in heaven, but I feel we learn and experience too much in life for death to really be the end. I don't believe he was the son of god and I don't believe he rose from the dead. I don't believe, understand, or follow the bible as a whole, therefore I am not a Christian. But he said what needed to be said and he was definitely one of those great people in history who helped human progression. True human progress isn't made by people like Thomas Edison, Benjamin Franklin, or Neil Armstrong. True human progress is made by people like Gandhi, Martin Luther King Jr. and Jesus Christ. Moral and ethical progress. Shit, I hate it when I get side tracked. Well here I am, questioning it all again. Another era of confusion. My brain is tired and I can't think anymore right now. I'm not trying to say I know any better, in fact, I wrote this

have to do is=nothing, and all you have to say is=nothing, then why the fuck would you say it unless of course it meant (not was or is) something.

OK, so we have a bit of a hold, a small piece of truth or some such rubbish to work with—meaning. Who creates it? Them, you, us, we, her, him, someone, anyone, god, God, the animals, the distinctions?? So if we're not sure then is it a something or a someone? Or is it a noth, or a noth-thing... hmmm... hmmm. Stuck in grammar, it's the way of our age isn't it, too much time to spend pondering (snide remark to the column), too much time to spend inquiring, too much time period (with a little dot at the end).

So here's a small answer—notice the parentheses. There's a lot of them aren't there? What do they all mean? Well I'll tell you—in a word they mean Consciousness. Consciousness with a big C because there's a lot of it, just as it used to be God with a big G because there was a lot of it. We're the age of the capital C, the kids of consciousness, the bastards of Freud, the modern men in black. Only we haven't yet learned to celebrate or even how to use it for that matter. We are completely overwhelmed by it's presence and scared to actually admit it does have a force and a power outside of our control, outside of us, outside of our values. We're afraid of returning to metaphysics because we just came from there yet we see no real way around it. So of course we've redefined metaphysics (which by the way I'm saying is a definite, complete and necessary good thing), but we're scared of every redefinition we've made.

It all turns full circle and hits us in the face.

So what now, what has this letter become, what has it said besides a bunch of random shit? And again you will say nothing, but I know that inside your head as you read this the wheels are turning, and you're thinking "does he possibly have something here?" Or



maybe not, I guess that depends on the part of you that ISN'T ANYWHERE yet. But I must say, we are made up of every moment. We never really grow up, we just pretend to forget and we've gotten really good at it, but... but there it is not being said and there it is making up the only "us" we really know and can call us. Am I understood? Maybe it is time to destroy our individuality not create it. Surprising words to hear? Well they are to me and I hope you see my point. I'd really just like to hear what everyone has to say. No really! But it just seems to me that we all ought to have good filters so that what gets said isn't full of non-meaning. A good person isn't necessarily honest (because then they would be annoying), they are compassionate, caring, ConsCious. Why don't we all strive to be a little more like the good person—that is, of course, if we're going to decide to do ANYTHING.

Thanks for the read, it's my first thing ever written.

—The Non-Guy (i.e. Robert Musil)

Dear *HeartattaCk* Readers,

Todd from Old Glory Records here. Some of you may remember me from my brief stint as "commander and chief" of Old Glory Records from January-June of 1996. Well, I am writing this to update everyone about the situation here.

First and foremost, I would like to apologize on behalf of the label/distro for being so lame and out of touch for the last 8 months-1 year. I really have no excuses to offer but I will throw out an explanation for everyone, in case it matters to you.

I ran Old Glory Records while Kevin, the founder and big-boss-man of OGR, was on extended hiatus in Germany. He took over again when he returned in late June of 1996 and I headed off for the Czech Republic for 2 months of house-sitting in Prague (it's true). I live about 1 1/2 hours from Old Glory's previous Vermont address and so, when I returned from Prague, I went up a few weekends a month to lend a hand and catch up on orders. That went fine for a few months, but then I headed off to Finland for another house-sitting stint and to visit with friends. At that same time, Kevin moved ahead with opening a full-on record/cd store in Brattleboro, Vermont—right around the corner from the Old Glory office space. This took up all of his time for the next few months and, by the time I returned and tried to lend a hand at Old Glory, the situation was out of control.

Not wanting to see Old Glory disintegrate, I offered to take over things for Kevin if I could move it down to my fabulous home town of Worcester, MA. He eventually agreed when it became apparent that he would not have the time or energy to run a record store and the label and the distro. So, I took over and moved it down here and began running things full time in early July. Since then I have tried (often times unsuccessfully) to reach all the labels whose things we have in stock so that I could apprise them of the situation and pay them for any product we had sold in the last 1/2 year or so. I also tried to catch up on all the mail orders that were sitting around or had been lost and re-discovered after the move, etc. Finally, I just tried to talk to everyone I could to apologize and let people know the situation.

This has gone fairly well so far but I know that I have not been able to reach a lot of you, so I am asking that you write, call, or e-mail me so that I can give you the full story and deal with individual problems on a case by case basis. Also, there are a lot of you out there that owe us money or trades and it would be great if you could write etc. as well.

I guess that is about all as far as the history of the last year goes. I will say that I am committed to making Old Glory great again and I will be doing this for the foreseeable future. I will also continue to es-

now-tainted laurels for so long and it is definitely time to move ahead. Thank you once again and take care.

Peace and ink,

— Todd/Old Glory Records/PO Box  
17195/Worcester, MA 01601  
phone: (508) 752-1952 Email: oldglory@splusnet.com

*HeartattaCk*.

Not too long ago the town that I live in, and the university that I attend, was brought under the public eye because of riots. What caused the riots? Well, it is now blamed on a society with a history of violence and tension with police. But when it first began, the riots were a fight for the right to party. I don't know if you are aware, but the University of Colorado at Boulder has been proven twice to be the college in the United States with the heaviest alcohol problems. This has led to university and police crackdowns on fraternities and underage drinking. But after a year or so, the rules were ignored and alcohol was flowing freely again... until last fall. The police were back on the rampage and crackdowns on underage drinking, as well as tension between the police and fraternities, began to escalate. So, what did 1500 students do in response on May 2, 1997? Riot. A few parties overflowed into the street and some of the groups started bonfires in the street. And when the police arrived to control the crowds, kids started attacking their vehicle and began throwing rocks, bottles, and Molotov cocktails at them. The police took action by calling in over 100 officers from all over the area, in full riot gear, to shoot rubber bullets and throw tear gas canisters. Finally, when the dawn broke, the crowds dispersed... only to form again when the sun set again that night. This time the crowds would have probably gone home if it were not for the over 100 officers lined up in the streets, again in full riot gear, instigating a fight. This time cars and businesses got their windows bashed in and the throwing of rocks and the lighting of dumpsters resumed. By now the news crews were swarming the area and drunk kids were singing the CU fight song. It seemed like a big joke more than anything. But the police didn't take it lightly and closed the shops on Sunday before dusk, and on Monday, the final day of classes, they were out in force again, this time with over 200 officers and SWAT team members, all ready to use "deadly force." In fact, the police are now very proud that they didn't kill anyone during the riots because they seem to think that they should have, and would have been justified in doing so. The Monday night crowds were broken up by a few "heroes" from fraternities and the book was closed on the Boulder Riots of 1997. So, what can we learn from these riots? For one thing, it is obvious that many of us kids act irresponsibly for no legitimate reason and with no regard to the consequences of our actions. We think that we are invincible. But now, after an estimated \$1 million cost to the city and businesses, there are about 20 students that face felony charges and possible expulsion from the university. If these kids had known that this could happen, do you think that they would have rioted? Probably not. And who might have to pick up the tab for this whole mess? The 24,000 students who had nothing to do with the riots. It just goes to show that the actions of a few individuals can affect many more. The only problem is that the affect is supposed to be positive instead of negative. We have also learned that it isn't good to mix beer thirsty adolescents with violence hungry cops (63% of which, in the Denver-metro area, have broken disciplinary codes since 1990), but I think that we already knew that. We have also seen a loss of respect for students in the community and a tarnishing of the University's image. All students deny any involvement in the riots and nothing positive was accomplished. And who suffers the most after this whole ordeal? Students like me. Because I

need to think before they act, the police need not to abuse their power, and the public needs to stop judging the masses after seeing the actions of only a few. It is just hard to believe how sophisticated our society is when nobody stops to think, "Is it wrong for me to do this?"

—...And Then There Were None/PO Box  
4432/Boulder, CO 80306

Dear *HeartattaCk*,

I want to be able to have a voice in this world that I was born into, and, on a smaller scale, within the hardcore "scene" or "community." I want to have a voice. One of the most beautiful things about this whole movement called hardcore is the unity and acceptance. The open minds and understanding. The cooperation. I guess that's more than one thing, which only reinforces just how positive hardcore can be. I want to have a chance.

Unfortunately, like so many things in this world that we were all born into, hardcore's full potential is not always realized, and it is the individuals involved in the community who are responsible. I want to make a difference.

In issue #15 of HaC, Dan Fontaine's review of the Disciple 7" reads as follows: "To be honest, it is impossible for me to give this record a fair review. Once I read the first person on their thank list: our light in this weary world Jesus Christ, everything sounded bad to me. I think it is because it is actually bad, but I suppose it is possible that I'm biased by my views towards Christianity. Disciple does metallic hardcore, and the lyric content does have Christian overtones. I just don't understand."

Before I go on, I should make it clear that I am not out to attack Dan Fontaine or HaC, nor am I looking to be a spokesperson for Disciple—they can do that for themselves. I simply want to make a point.

If the reviewer honestly could not give a fair review, it seems to me that the record could have been reviewed by someone else or not at all. Rather than receiving any ideas as to the musical quality of the record, we find ourselves met with Dan Fontaine's ideas regarding Christianity, which, in an attempt at humility, he admits could be biased—maybe.

I'm sorry about the sarcasm, but I see this so often in hardcore. And again, I don't want to point fingers at HaC, it's just that this is one more example and I thought you'd care enough to listen.

Because I want to play a part in hardcore. And I will. But it seems so contradictory for others in the scene not to give me a chance or to limit me simply because of the faith that I have chosen to embrace. It's almost like we don't want any kind of diversity in hardcore because then unity is that much harder. And if it isn't convenient, we don't want it, right?

I didn't think I would write this much, but I'm so tired of hearing about how this band won't play with Christian bands or how that kid said he'd let a fascist band play at his house before even considering a Christian band or whatever it is (and of course the Fuck Christianity comp. Really, all of the Fuck... comps are so hateful in nature that it sickens me to think that they are becoming a trend).

Christianity gets me through. Me. I can't speak for anyone else, and I certainly don't want to use this as a soapbox to tell anyone else what to do, but for me, it's a foundation that I've found for my life. I don't know why that's somehow wrong or unacceptable within the realm of hardcore, but I will continue to have my place. My voice. I will make a difference. I'll keep making a 'zine and I'll keep on screaming in a band. And those whose foundation is based on hatred and intolerance can keep on screaming, too, because my foundation is stronger—not because I feel as though I'm better than anyone else or I

## PERHAPS IT IS PERSPECTIVE.

pouse the ideals that matter to this label, namely low prices, great music, fast service, no distribution to chain stores, and no corporate credit cards accepted. That is all I can say and I welcome any comments or questions. Please give me a call or write for a catalog or send me a sample of your latest release or a demo of your band. I am sad that OGR has been resting on its

am a student, my tuition may go up to foot the damage bill, or else my taxes will increase to cover it (because I am also a resident, unlike most of the students at the university). My being a student is also frowned upon in the community and the university that I attend has been focused on by our country as an out-of-control place. All I can say is that we need to wise up. Kids

want to gloat in my religion or some stupid thing like that—but because my foundation gets me through.

—Dan LaMere/1915 3rd Ave S. #202/Minneapolis, MN 55404

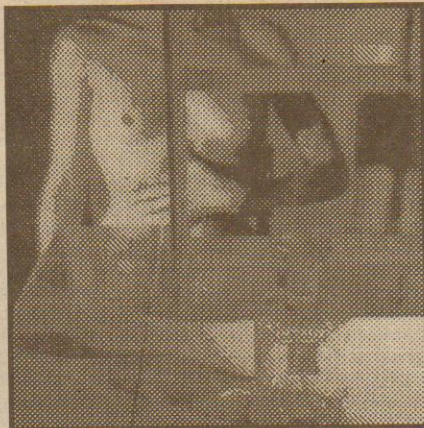
P.S. I am not a Republican, conservative, sexist, racist, homophobe, or carnivore.

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# SCHEMA CD

Complete works from this great Leicester emo band, closely following in the footsteps of Tribute and Bob Tilton. This 12 track CD contains six new tracks, their demo plus their long - unavailable 7" on Subjugation



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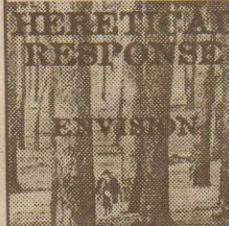
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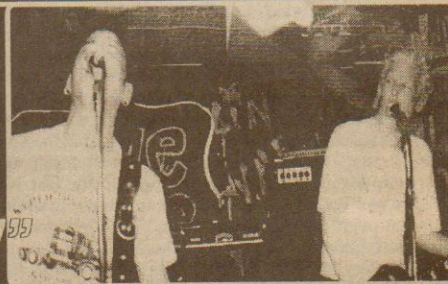
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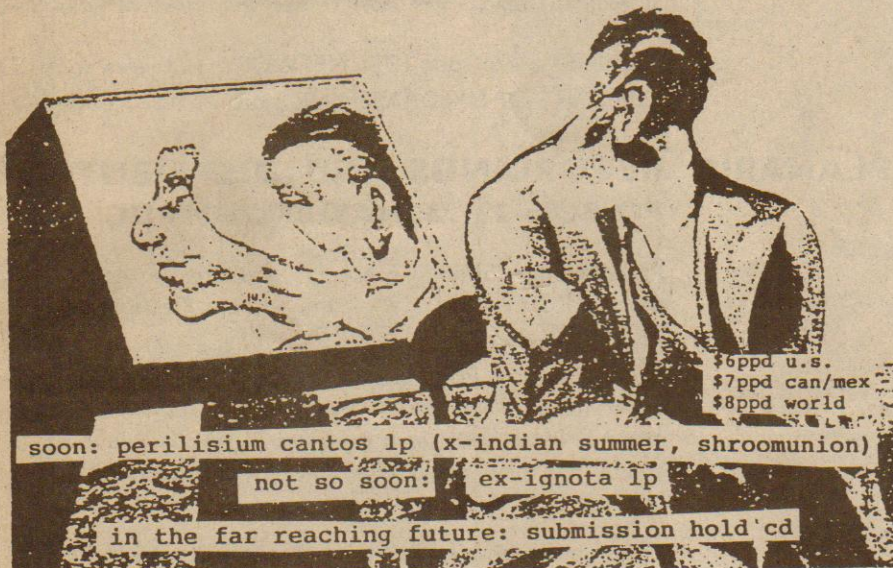
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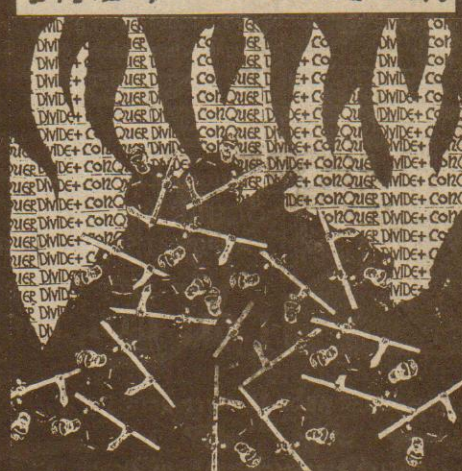
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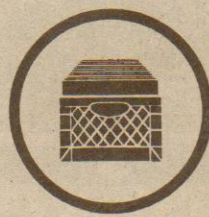
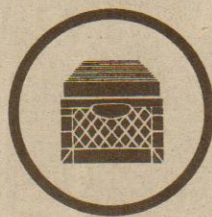
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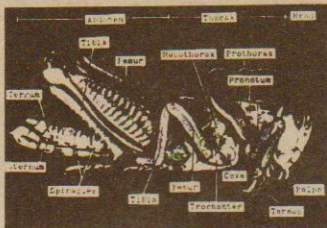
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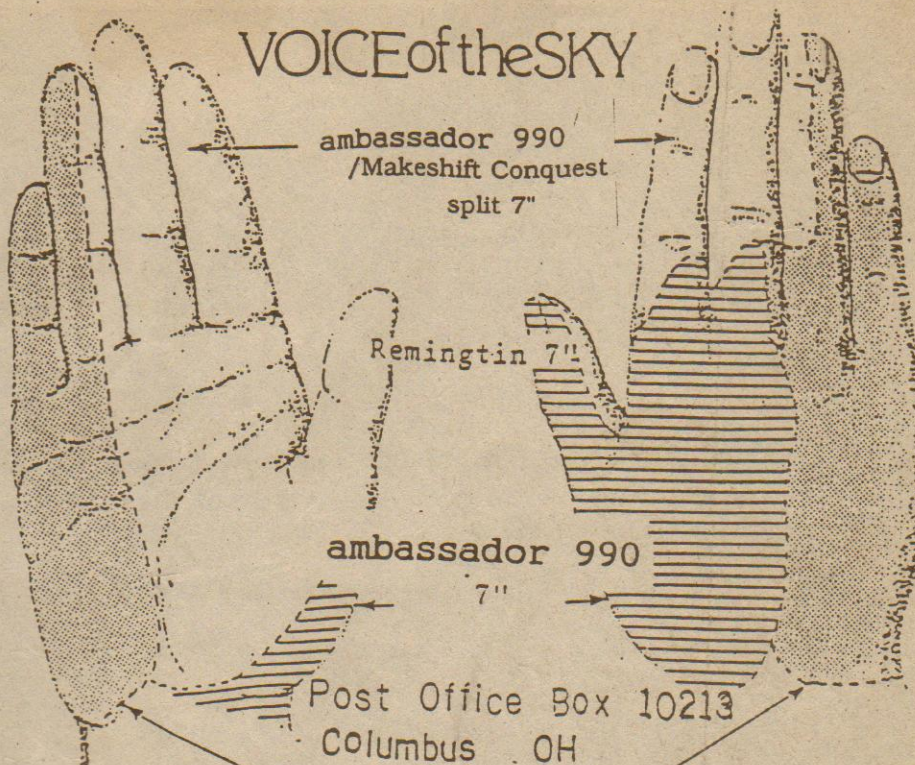
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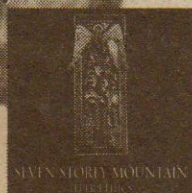
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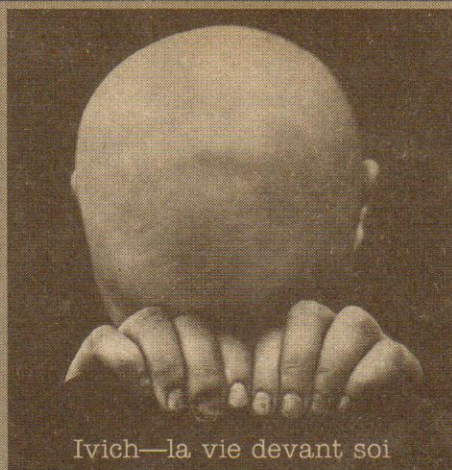
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